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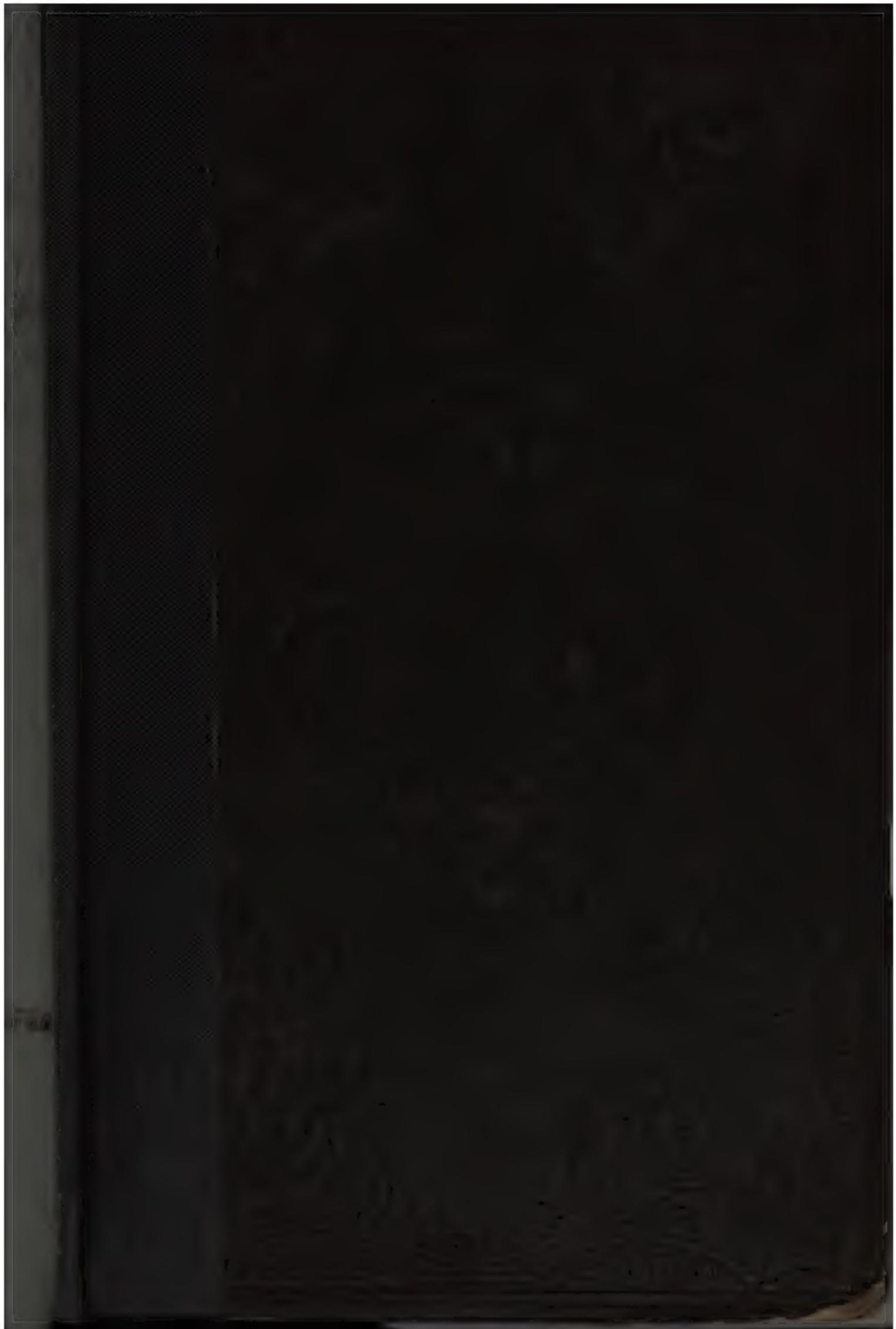
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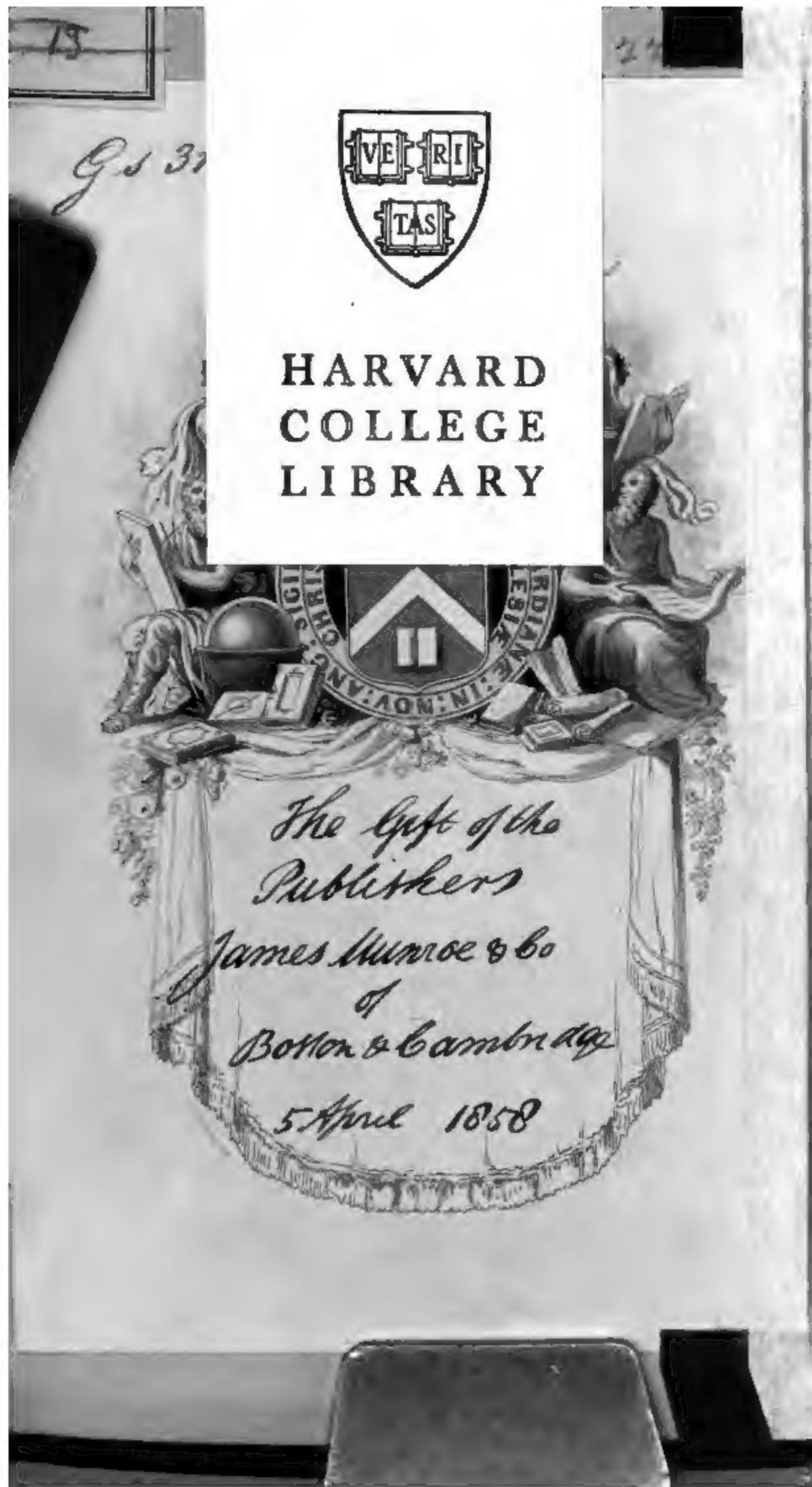
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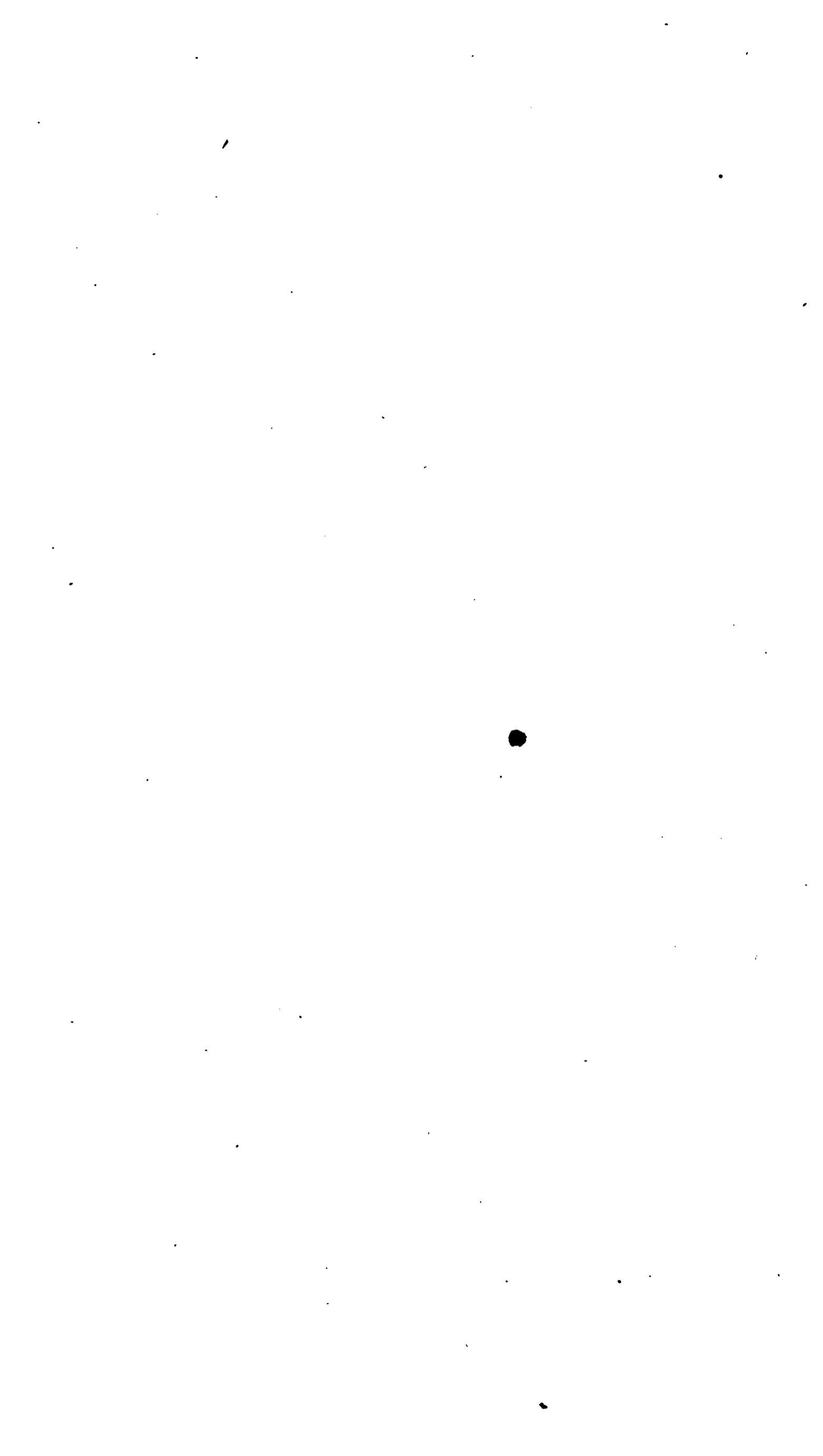


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THE
E L E C T R A
OF
SOPHOCLES,
WITH
N O T E S,
FOR

THE USE OF COLLEGES IN THE UNITED STATES.

By THEODORE D. WOOLSEY,
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

BOSTON AND CAMBRIDGE:
JAMES MUNROE AND COMPANY.

1858.

Gs 31, 432

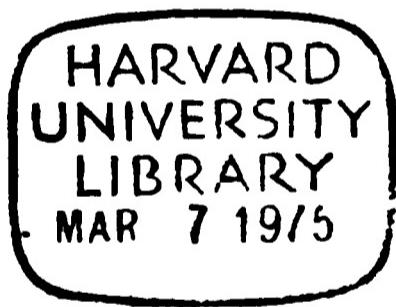
1858. April. 5.

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P R E F A C E.

THREE of the Greek tragedies now extant are occupied with the display of divine justice which was made when Orestes slew his father's murderers. These are the Choëphori of Æschylus, and the Electras of Sophocles and Euripides. The latter poet has failed in his Electra, and almost burlesqued the subject. He derives some excuse, perhaps, from coming last, and from being obliged, for the sake of novelty, to depart from the poetical form of the fable. But Sophocles was so situated when he wrote his Philoctetes, and yet succeeded to admiration.

Sophocles was aided in his Electra by the work of his predecessor, as is shown by a number of parallel words and expressions, and by resemblances in the plots. In both plays, Orestes places a lock of hair upon his father's grave : in both, Clytemnestra has a foreboding dream, and sends a libation to the grave of Agamemnon : in both, Ægisthus is away from home until near the catastrophe : in both, Orestes brings news of his own death, and, having entered the palace, slays the murderers by guile. But the action of the Choëphori is short and simple. No sooner is the libation, already spoken of, poured forth, than Orestes appears and makes known the mission upon which Apollo had sent him ; long and earnest prayers are then offered up for his success ; he is encouraged by hearing of his mother's dream, and declares his intention to deceive her by bring-

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ing news of his own death. This intention he executes; Clytemnestra receives him as a guest, and sends for her husband that he may confer with and entertain the stranger. Ægisthus is slain at the moment of his return; his wife, hearing the cries, runs from the women's apartment, and pleads with Orestes in vain for life. After the murder, Orestes appears on the stage with the shirt in which Agamemnon had been entangled, excuses the matricide, and feels the first attack of madness caused by the avenging Furies.

The essential difference between these two plays lies in the point from which the poets looked at divine justice, and in the views which they entertained of it. Æschylus looks at it, as it is in itself, as an irresistible decree going forth upon its work. Hence the action moves forward without complication or delay. Scarcely has the minister of wrath drank confidence in heaven from prayer, than the death-cry is heard, and all is over. There is no opposition from enemies to be overcome, no diversity of feeling among the actors, no alternation of hope and fear. But Sophocles exhibits divine justice as it affects the human mind by its delay, its approach, and its infliction. He calls it down into the sphere of Electra's mind. She represents the impotence and ignorance of man, when he waits long in vain for the punishment of wickedness, and, in despair of aid from heaven, loses faith in divine justice. Meanwhile, though he knows it not, divine justice, at the right moment, deceives the wicked, and makes them sure of impunity. They believe that their success has reached its highest point, and begin to boast; when, in a moment, to use the noble words of Æschylus in the Furies, "Their proud strikes on the rock of justice, and they sink, unwept, unknown."

The light in which the two poets view divine justice is not the same. In Æschylus, wisdom and vengeance are

discordant powers; and when Apollo, the agent of Providence, has commanded the punishment of Clytemnestra, the Furies attack Orestes with madness for obeying the god. This strife no longer appears in the Electra, where justice is represented as vengeance guided by wisdom, and Orestes, after the close of his work, is calm and sane. Æschylus makes the Furies, so to speak, personifications of an impulse which wreaks itself upon the violator of natural order, whether he is engaged on the side of justice or not, — of a blind power, which, like the fiery furnace in Scripture, burns the ministers of the highest authority; Sophocles places the whole plot in the hands of Divine Intelligence, leaves the Furies but a very subordinate part, and does not imagine that any atonement is demanded from Orestes for a deed which the god has justified.

It accords with the distinctive character of this tragedy, that Electra plays the principal part. Her lonely attitude at first, as the sole friend of the right cause, her hatred of her father's murderers, her complete despair when the death of Orestes is announced, her resolution to become herself the minister of divine wrath, her joy when Orestes at length appears, her coöperation at last, are situations or states of mind into which she naturally falls, as in her human ignorance she beholds the movements of divine justice. Her peculiar traits of character are much like those of Antigone, only that from the nature of her situation the passive predominates over the active, and her feelings, finding no vent in deeds, have acquired an unusual degree of bitterness. Her sister Chrysothemis contrasts with her, as Ismene with Antigone.

The action of divine justice itself is seen only at intervals until the close. In the Prologue, it reveals its plan for the murder. Afterwards it gives a premonition of its approach by the dream sent to Clytemnestra. It then deceives her by a feigned narrative of the death of Orestes.

Having thus produced a fatal security in the wicked, it reveals its purpose to the oppressed, first by the lock of hair found at the grave of Agamemnon, and then by the presence of Orestes, and the disclosure of the plot. After still further lulling its enemies asleep by the arrival of the urn which purports to hold the ashes of Orestes, it executes its purpose in the same covert manner in which it had moved on before, and the last victim, Ægisthus, falls into the snare amid his very threats and boasts of triumph.

The range of incidents in this drama is quite narrow. Orestes, coming to Mycenæ as a minister of divine wrath, forms a plot to ensnare the murderers of his father, based on the news of his own death. Thus vengeance does its work by seeming to have given it up. Amid the despair of Electra and the security of Clytemnestra, the bolt of retribution is hurled. The plot consists of preparations for the triumph of justice, and the execution passes onward rapidly at the end.

In this last point the drama wears somewhat of a modern character. Many Greek plays continue, after the action is closed, to unfold the feelings of the characters. Here, however, the feeling precedes, being called forth, as we have said, by the delay of justice, and the crowning action is compressed into the last hundred lines. We may compare it to a thunder-cloud, which, slowly and silently rising in the sky, seems to have scattered its electric power, when suddenly the lightning bursts from it the more awful for the delay, and the storm sweeps over the earth.

It will not be thought an objection to this drama, that the spectator knows beforehand what is hidden from the characters. If it wants the effect of surprise, if the *denouement* is in a degree anticipated, the spectator gains, on the other hand, by being admitted to the secrets of divine justice; he sympathizes with the hopeless Electra without being hopeless, and enjoys the delusion of her mother and Ægisthus.

without being deceived. From a higher level he looks down on ignorant mortals, as they despair and complain, or as they feel secure in sin; and he walks in the train of justice at the last to honor its triumph.

This drama, as we have said, not being rich in incident, has chiefly a subjective interest, and is properly called Electra, not Orestes, from the correct tact of the poet in making hers the principal part. In carrying out his plan, the poet puts a depth of feeling into the principal character, and presents to us a succession of contrasts in a way which indicates the highest skill. We cannot help feeling that this plot could not have been managed better, and that the wonderful art of Sophocles appears nowhere to more advantage. What can be finer than the scene where Electra gives up all for lost, and, holding the supposed ashes of her last hope in her hands, indulges her passionate despair. But the whole of the close,—the recognition, the exulting joy, which almost forgets the work of death, the dreadful voices of the slain queen from within, the double meanings with which Ægisthus is mocked, and his sudden discovery of the snare set for him,—all this is among the most masterly passages of ancient tragedy. Indeed, the whole play is a series of contrasts. At first we see Electra's grief contrasted with the soberer tone of the affectionate Chorus; then the two sisters widely differing in courage, judgment, and hope; then Electra and her mother in their marked opposition; then the alarm of the queen inspired by the night-vision, succeeded by her joy at the news of Orestes's death; then the feelings of the mother and the murderer contending for a moment;* then the hopes of

* It appears to us that Schneidewin, in his excellent recent edition, takes an inadequate view of the poet's art, when he explains vv. 766–768 as the utterance of hypocrisy, desirous to make the best appearance possible before the other characters upon the stage. If this view were not set aside by the obvious consideration, that a great poet like Sophocles must have been aware that crime of high degree and dread of

the amiable Chrysothemis, suddenly cast down; then Electra's heroic resolve to slay Ægisthus, opposed by her timid and prudent sister, and the consequent strife mounting into bitterness of feeling on Electra's part; then the contrast between Electra's prostrate despair and her feelings after the recognition; — these, with the sudden death of Clytemnestra at the moment of her entire security, and the haughty command of Ægisthus to open the gates and show the corpse of Orestes to the ill-affected, succeeded by his cry, *οἴμοι τί λεύσσω*, are so many waves of feeling that rise and fall in succession through the drama, and render it, with all its poverty of outward incidents, one of the most stirring of all ancient plots. Over all these contrasts, occasioned by difference of judgments or temperaments or interests, as well as by human ignorance, a divine plan moves onward calm and slow, until it leaps of a sudden upon its victims.

A word respecting the text and the notes of this edition. The text given by the editor in 1837 followed Hermann's second edition more nearly than any other. In the revision made in 1841, a few changes were introduced into the text, and in the present revised edition, others still. The most important of these are mentioned in the notes. But we must refer the critical scholar to Dindorf's Oxford edition, and other helps, if he would pass judgment on our readings. The notes and the exhibition of the metres are thoroughly revised, and it is hoped improved, in this edition. In this revision we have been much aided by Schneidewin's Electra, published the present year.

Yale College, New Haven,
November 18, 1853.

vengeance could not prevent a momentary gush of maternal love, however selfish calculation might after a little regain its sway over the soul; it certainly is set aside by this, that in the verses referred to there is too much intermixture of satisfaction at the news of Orestes's death, and too little parade of grief, to make out a case of hypocrisy.

ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

**ΠΑΙΔΑΓΩΙΟΣ.
ΟΡΕΣΤΗΣ.
ΗΛΕΚΤΡΑ.
ΧΟΡΟΣ.**

**ΧΡΥΣΟΘΕΜΙΣ.
ΚΛΑΥΣΙΜΝΗΣΤΡΑ.
ΑΙΓΙΣΘΟΣ.**

ΤΠΟΘΕΣΙΣ.

‘Τπόκειται ὁδε· τροφεὺς δεικνὺς Ὁρέστη τὰ ἐν Ἀργει. μικρὸν
γὰρ αὐτὸν ὅντα κλέψασα ἡ Ἡλέκτρα, ἥνικα ὁ πατὴρ ἐσφάζετο,
δέδωκε τῷ τροφεῖ, δείσασα μὴ καὶ αὐτὸν κτείνωσιν. ὁ δὲ ὑπεξέ-
θετο αὐτὸν εἰς Φωκίδα πρὸς τὸν Σιρόφιον· τῦν δὲ μετὰ εἴκοσιν
ἡτη ἐπανιὼν σὺν αὐτῷ πρὸς τὸ Ἀργος δείκνυσιν αὐτῷ τὰ ἐν
Ἀργει.

‘Η σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἀργει. ὁ δὲ χορὸς
συνέστηκεν ἐξ ἀπιχωρίων παρθένων. προλογίζει δὲ ὁ παιδαγωγὸς
Ὁρέστου.

ΗΛΕΚΤΡΑ.

ΠΑΙΔΑΓΩΓΟΣ.

Ω του στρατηγήσαντος ἐν Τροίᾳ ποτὲ
Αγαμέμνονος παῖ, νῦν ἔκεīν' ἔξεστί σοι
παρόντι λεύσσειν, ὃν πρόθυμος ἥσθ' ἀεί.
τὸ γὰρ παλαιὸν Ἀργος οὐπόθεις τόδε,
τῆς οἰστροπλῆγος ἄλσος Ἰνάχου κόρης.
αὗτη δ', Ορέστα, τοῦ λυκοκτόνου θεοῦ
ἀγορὰ Λύκειος· οὐξ ἀριστερᾶς δ' ὅδε
Ἡρας ὁ κλεινὸς ναός· οἶ δ' ἵκανομεν,
φάσκειν Μυκήνας τὰς πολυχρύσους δρᾶν,
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε,
ὅθεν σε πατρὸς ἐκ φόνων ἐγώ ποτε,
πρὸς σῆς ὁμαίμου καὶ κασιγνήτης λαβὼν,
ἥνεγκα κάξέσωσα κάξεθρεψάμην
τοσόνδ' ἐς ἥβης, πατρὶ τιμωρὸν φόνου.
νῦν οὖν, Ορέστα καὶ σὺ φίλτατε ἔνων
Πυλάδη, τί χρὴ δρᾶν ἐν τάχει βουλευτέον·
ὃς ἡμὶν ἥδη λαμπρὸν ἥλιον σέλας
ἔῳδα κινεῖ φθέγματ' ὀρνίθων σαφῆ,
μέλαινά τ' ἄστρων ἐκλέλοιπεν εὐφρόνη.

5

10

5

πρὸν οὖν τιν' ἀνδρῶν ἐξοδοιπορεῖν στέγης, 20
 ξυνάπτετον λόγοισιν· ὡς ἐνταῦθ' ἐμέν,
 ἵν' οὐκ ἔτ' ὀκνεῖν καιρὸς, ἀλλ' ἔργων ἀκμῆ.

ΟΡΕΣΤΗΣ.

ἄφιλτατ' ἀνδρῶν προσπόλων, ὡς μοι σαφῆ
 σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγώς. 25
 ὥσπερ γὰρ ἵππος εὐγενῆς, καὶν ἦ γέρων,
 ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,
 ἀλλ' ὅρθὺν οὓς ἵστησιν, ὡσαύτως δὲ σὺ
 ἡμᾶς τ' ὀτρύνεις καύτὸς ἐν πρώτοις ἔπει.
 τοιγὰρ τὰ μὲν δόξαντα δηλώσω· σὺ δὲ
 ὀξεῖαν ἀκοήν τοῖς ἐμοῖς λόγοις διδοὺς,
 εἰ μή τι καιροῦ τυγχάνω, μεθάρμοσον· 30
 ἐγὼ γὰρ ἡνίχ' ἴκόμην τὸ Πυθικὸν·
 μαντεῖον, ὡς μάθοιμ' ὅτῳ τρόπῳ πατρὸς
 δίκας ἀροίμην τῶν φονευσάντων πάρα,
 χρῆ μοι τοιαῦθ' ὁ Φοῖβος, ὃν πεύσει τάχα· 35
 ἄσκενον αὐτὸν ἀσπίδων τε καὶ στρατοῦ,
 δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγάς.
 ὅτ' οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,
 σὺ μὲν μολὼν, ὅταν σε καιρὸς εἰσάγῃ,
 δόμων ἔσω τῶνδ', ἵσθι πᾶν τὸ δρώμενον,
 ὅπως ἂν εἰδὼς ἡμὶν ἀγγείλῃς σαφῆ. 40
 οὐ γάρ πε μὴ γήρᾳ τε καὶ χρόνῳ μακρῷ
 γνῶσ', οὐδ' ὑποπτεύσουσιν ὃδ' ἡνθισμένον.
 λόγῳ δὲ χρῶ τοιῷδ', ὅτι ξένος μὲν εἶ
 Φωκεὺς, παρ' ἀνδρὸς Φανοτέως ἥκων· ὁ γὰρ
 μέγιστος αὐτοῖς τυγχάνει δορυξένων. 45

ἄγγελλε δ' ὅρκῳ, προστιθεὶς, ὁθούνεκα
 τέθνηκ' Ὁρέστης ἐξ ἀναγκαίας τύχης,
 ἄθλοισι Πυθικοῖσιν ἐκ τροχηλάτων
 δίφρων κυλισθείσ· ὃδ' ὁ μῆθος ἐστάτω. 50
 ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,
 λοιβαῖς τε πρῶτον καὶ καρατόμοις χλιδαῖς
 στέψαντες, εἴτ' ἄψορῷον ἥξομεν πάλιν,
 τύπωμα χαλκόπλευρον προμένοι χεροῖν,
 δὲ καὶ σὺ θάμνοις οἰσθά που κεκρυμμένον, 55
 ὅπως, λόγῳ κλέπτοντες, ἡδεῖαν φάτιν
 φέρωμεν αὐτοῖς, τούμὸν ὡς ἐρῆται δέμας
 φλογιστὸν ἥδη καὶ κατηνθρακωμένον.
 τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανὼν
 ἔργοισι σωθῶ, κἀξενέγκωμαι κλέος; 60
 δοκῶ μὲν, οὐδὲν δῆμα σὺν κέρδει κακόν.
 ἥδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς
 λόγῳ μάτην θνήσκοντας· εἴθ', ὅταν δόμους
 ἔλθωσιν αὖθις, ἐκτετίμηνται πλέον.
 ὡς κάμ' ἐπαυχῶ τῇσδε τῆς φῆμης ἄπο 65
 δεδορκότ', ἐχθροῖς, ἀστρον ὡς, λάμψειν ἔτι.
 ἄλλ', ω πατρῷα γῆ θεοί τ' ἐγχώριοι,
 δέξασθέ μ' εὐτυχοῦντα ταῖσδε ταῖς ὄδοῖς,
 σύ τ', ω πατρῷον δῶμα· σοῦ γὰρ ἔρχομαι
 δίκῃ καθαρτῆς, πρὸς θεῶν ὠρμημένος· 70
 καὶ μή μ' ἄτιμον τῇσδ' ἀποστείλητε γῆς,
 ἄλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.
 εἴρηκα μὲν νῦν ταῦτα· σοὶ δὲ ἥδη, γέρον,
 τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος.

νὼ δ' ἔξιμεν· καὶρὸς γὰρ, δύσπερ ἀνδράσιν
μέγιστος ἔργου παντός ἐστ' ἐπιστάτης.

75

ΗΛΕΚΤΡΑ.

ἰώ μοί μοι δύστηνος.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς
ὑπόστενούσης ἔνδον αἰσθέσθαι, τέκνον.

ΟΡΕΣΤΗΣ.

ἄρ, ἐστὶν ἡ δύστηνος Ἡλέκτρα; Θέλεις
μείνωμεν αὐτοῦ, κἀναχούσωμεν γόων;

80

ΠΑΙΔΑΓΩΓΟΣ.

ῆκιστα. μηδὲν πρόσθενθή τὰ Δοξίου
πειρώμεθ' ἔρδειν καπὸ τῶνδ' ἀρχηγετεῖν,
πατρὸς χέοντες λουτρά· ταῦτα γὰρ φέρει
νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρῶμένων.

85

ΗΛΕΚΤΡΑ.

ῶ φάος ἄγνὸν,
καὶ γῆς ἵσόμοιρος ἀὴρ, ὡς μοι
πολλὰς μὲν θρήνων ὠδὰς,
πολλὰς δ' ἀντήρεις ἥσθον
στέρνων πλαγὰς αἷμασσομένων,
διπόταν δνοφερὰ νὺξ ὑπολειφθῆ·
τὰ δὲ παννυχίδων ἥδη στυγεραὶ
ξυνίσασ' εὖναι μογερῶν οἴκων,
ὅσα τὸν δύστηνον ἐμὸν θρηνῶ
πατέρ', ὃν κατὰ μὲν βάρβαρον αἶν
φοίνιος Ἀρης οὐκ ἔξενισεν,

90

95

μῆτηρ δ' ἡμὴ χὼ κοινολεχῆς
Αἴγισθος, ὥπως δρῦν ὑλοτόμοι,
 σχίζουσι κάρα φονίῳ πελέκει.
 κούδεὶς τούτων οἰκτος ἀπ' ἄλλης
 ἦ' μοῦ φέρεται, σοῦ, πάτερ, οὗτος
 αἰκῶς οἰκτρῶς τε θανόντος.
 ἀλλ' οὐ μὲν δὴ
 λήξω θρήνων στυγερῶν τε γόων,
 ἐς τ' ἀν παμφεγγεῖς ἄστρων
 ῥιπὰς, λεύσσω δὲ τόδ' ἡμαρ,
 μὴ οὐ, τεκνολέτειρ' ὡς τις ἀηδῶν,
 ἐπὶ κωκυτῷ τῶνδε πατρῷών
 πρὸ θυρῶν ἡχὼ πᾶσι προφωνεῖν.
 ὃ δῶμ' Ἀΐδον καὶ Περσεφόνης,
 ὃ χθόνι 'Ερμῆ, καὶ πότνι 'Αρά,
 σεμναί τε θεῶν παῖδες 'Ερινύες,
 αἱ τοὺς ἀδίκως θνήσκοντας ὅρατ',
 * * * * * * τοὺς εὔνας
 ὑποκλεπτομένους, ἔλθετ', ἀρήξατε,
 τίσασθε πατρὸς φόνον ἡμετέρου,
 καὶ μοι τὸν ἐμὸν πέμψατ' ἀδελφόν.
 οιούνη γὰρ ἄγειν οὐκ ἔτι σωκῶ
 λύπης ἀντίδροπον ἄχθος.
 120

X O P O S.

ὦ παῖ, παῖ δυστανοτάτας
 'Ηλέκτρα ματρὸς, τίν' ἀεὶ
 τάκεις ὃδ' ἀκόρεστον οἷμωγὰν
 τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα

121—136. = 137—152.

ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα,
κακῷ τε χειρὶ πρόδοτον; ὡς ὁ τάδε πορὼν
ὄλοιτ', εἴ μοι θέμις τάδ' αὐδᾶν.

125

ΗΛΕΚΤΡΑ.

ὦ γενέθλα γενναίων,
ῆκετ' ἐμῶν καμάτων παραμύθιον.
οἶδά τε καὶ ξυνίημι τάδ', οὐ τί με
φυγγάνει, οὐδὲ δ' ἐθέλω προλιπεῖν τόδε,
μὴ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον.
ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν,
ἔστέ μ' ὃδ' ἀλύειν,
αἰαῖ, ἵκνοῦμαι.

130

135

ΧΟΡΟΣ.

ἀλλ' οὔτοι τόν γ' ἐξ Ἀΐδα
παγκοίνου λίμνας πατέρ' ἀν-
στάσεις οὔτε γόοισιν οὔτ' ἄνταις.
ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον
ἄλγος ἀεὶ στενάχουσα διόλλυσαι,
ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμίᾳ κακῶν.
τί μοι τῶν δυσφόρων ἐφίει;

140

ΗΛΕΚΤΡΑ.

νήπιος, ὃς τῶν οἰκτρῶς
οἰχομένων γονέων ἐπιλάθεται.
αλλ' ἐμέ γ' ἀ στονόεσσ' ἄφαρεν φρένας,
ἀ "Ιτυν, αἰὲν "Ιτυν ὀλοφύρεται,
ὄρνις ἀτυζομένα, Λιὸς ἄγγελος.
ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεὸν,

145

150

ἄτ' ἐν τάφῳ πετραίῳ,
αιδῖ, δακρύεις.

X O P O Σ.

οὗτοι σοὶ μουνά, τέκνον,
ἄχος ἐφάνη βροτῶν,
πρὸς ὅ τι σὺ τῶν ἔνδον εἶ περισσὰ, 55
οἷς ὁμόθεν εἶ καὶ γονᾶ ἔνυναιμος,
οἵα Χρυσόθεμις ζώει καὶ Ἰφιάνασσα,
χρυπτᾶ τ' ἀχέων ἐν ἥβᾳ
ὅλβιος, ὃν ἀ κλεινὰ 160
γᾶ ποτὲ Μυκηναίων
δέξεται εὐπατρίδαν, Λιὸς εὔφρονι
βίγματι μολόντα τάνδε γᾶν Ὁρέσταν.

ΗΛΕΚΤΡΑ.

ὅν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος, 164
τάλαιν', ἀνύμφευτος, αἰὲν οἰχνῷ,
δάκρυσι μυδαλέα, τὸν ἀνήνυτον
οἵτον ἔχουσα κακῶν. ὁ δὲ λάθεται
ῶν τ' ἔπαθ' ὡν τ' ἐδάη. τί γὰρ οὐκ ἐμοὶ
ἔρχεται ἀγγελίας ἀπατώμενον; 170
ἀεὶ μὲν γὰρ ποθεῖ,
ποθῶν δ' οὐκ ἀξιοῦ φανῆναι.

X O P O Σ.

Θάρσει μοι, Θάρσει, τέκνον.
ἴτι μέγας οὐρανῷ
Ζεὺς, ὃς ἐφορᾷ πάντα καὶ κρατύνει. 175
ὡς τὸν ὑπεραλγῆ χόλον νέμουσα,
μήθ' οἷς ἔχθαιρεις ὑπεράχθεο, μήτ' ἐπιλάθου.

χρόνος γὰρ εὐμαρῆς θεός.

οὗτε γὰρ ὁ τὰν Κρῖσαν

180

βουνόμον ἔχων ἀκτὰν,

παῖς Ἀγαμεμνονίδας, ἀπερίτροπος,

οὐθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων.

ΗΛΕΚΤΡΑ.

ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἥδη

185

βίοτος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ·

ἄτις ἄνευ τοκέων κατατάχομαι,

ᾶς φίλος οὐτις ἀνήρ ὑπερίσταται,

ἀλλ', ἀπερεί τις ἐποικοσῆταξία

οἰκονομῶ θαλάμους πατρὸς, ὃδε μὲν

190

ἀεικεῖ σὺν στολῇ,

κεναῖς δ' ἀμφίσταμαι τραπέζαις.

ΧΟΡΟΣ.

οἰκτρὰ μὲν νόστοις αὐδὰ,

195

οἰκτρὰ δ' ἐν κοίταις πατρώαις,

ὅτε οἱ παγχάλκων ἀνταία

γενύσων ὠρμάθη πλαγά.

δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,

δεινὰν δεινῶς προφυτεύσαντες

μορφὰν, εἴτ' οὖν θεὸς εἴτε βροτῶν

ἥν ὁ ταῦτα πράσσων.

200

ΗΛΕΚΤΡΑ.

ὦ πασᾶν κείνα πλέον ἀμέρα

ἔλθοῦσ' ἐχθίστα δὴ μοι·

ᾶ νῡξ, ὃ δείπνων ἀρδήτων
ἔκπαγλ' ἔχθη.

τοὺς ἐμὸς ἵδε πατὴρ
θανάτους αἰκεῖς διδύμαιν χειροῖν,
αἳ τὸν ἐμὸν εἶλον βίον
πρόδοτον, αἴ μ' ἀπώλεσαν.
οἵς θεὸς ὁ μέγας Ὄλύμπιος
ποίνιμα πάθεα παθεῖν πόροι,
μηδέ ποτ' ἀγλαῖας ἀποναίατο
τοιάδ' ἀνύσαντες ἔργα.

205

210

X O P O S.

φράζουν / μὴ πόρσω φωνεῖν.
οὐ γνῶμαν ἴσχεις, ἐξ οἶων
τὰ παρόντ' οἰκείας εἰς ἄτας
ἐμπίπτεις οὗτως αἰκῶς ;
πολὺ γάρ τι κακῶν ὑπερεκτήσω,
σᾶ δυσθύμῳ τίκτουσ' ἀεὶ²¹⁵
ψυχῆς πολέμους · τὰ δὲ τοῖς δυνατοῖς
οὐκ ἐριστὰ πλάθειν.

220

ΗΛΕΚΤΡΑ.

δεινοῖς ἡναγκάσθην, δεινοῖς ·
ἔξοιδ', οὐ λάθει μ' ὄργα.
ἄλλ' ἐν γάρ δεινοῖς οὐ σχήσω
ταύτας ἄτας,
ὅφρα με βίος ἔχῃ.

225

, τίνι γάρ ποτ' ἀν, ὃ φιλία γενέθλα,
πρόσφορον ἀκούσαιμ' ἔπος,
τίνι φρονοῦντι καίρια ;

ἄνετέ μ', ἄνετε, παράγοροι.
τάδε γὰρ ἄλυτα κεκλήσεται.
οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι
ἀνάριθμος ὅδε θρήνων.

230

ΧΟΡΟΣ.

ἀλλ' οὖν εὔνοίᾳ γ' αὐδῶ,
μάτηρ ὥσεί τις πιστὰ,
μὴ τίχτειν σ' ἄταν ἄταις.

235

ΗΛΕΚΤΡΑ.

καὶ τί μέτρον κακότητος ἔφυ ; φέρε,
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν ;
ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων ;
μήτ' εἶην ἔντιμος τούτοις .

μήτ', εἴ τῷ πρόσκειμαι χρηστῷ,
ξυνναίοιμ' εὔχηλος, γονέων
ἐκτίμους ἵσχουσα πτέρυγας
οἵξυτόνων γόων.

240

εἰ γὰρ ὁ μὲν θανὼν, γᾶ τε καὶ οὐδὲν ὄν,
κείσεται τάλας,
οἱ δὲ μὴ πάλιν
δώσουσ' ἀντιφόνους δίκας,
ἔρροι τ' ἀν αἰδὼς
ἀπάντων τ' εὐσέβεια θνατῶν.

244

250

ΧΟΡΟΣ.

ἔγω μὲν, ὃ παῖ, καὶ τὸ σὸν σπεύδοντος' ἀμα
καὶ τούμὸν αὐτῆς ἥλθον . εἰ δὲ μὴ καλῶς
λέγω, σὺ νίκα. σοὶ γὰρ ἐψόμεσθ' ἀμα.

ΗΛΕΚΤΡΑ.

αἰσχύνομαι μὲν, ὃ γυναικες, εἰ δοκῶ

πολλοῖσι θρήνοις δυσφορεῖν ὑμῖν ἄγαν.
ἀλλ', ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,
σύγγνωτε. πῶς γὰρ ἥτις εὐγενῆς γυνὴ,
πατρῷ' ὁρῶσα πήματ', οὐδὲ δρῶη τάδ' ἂν,
ἄγω καὶ ἥμαρ καὶ κατ' εὐφρόνην ἀεὶ²⁵⁵
θάλλοντα μᾶλλον ἢ καταφθίνονθ' ὁρῶ;
ἢ πρῶτα μὲν τὰ μητρὸς, ἢ μ' ἐγείνατο,
ἔχθιστα συμβέβηκεν· εἶτα δώμασιν
ἐν τοῖς ἔμαυτῆς, τοῖς φονεῦσι τοῦ πατρὸς
ξύνειμι, καὶ τῶνδ' ἀρχομαι, καὶ τῶνδέ μοι
λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει.²⁶⁰
ἔπειτα ποίας ἡμέρας δοκεῖς μ' ἄγειν,
ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἵδω
τοῖσιν πατρῷοις; εἰσίδω δ' ἐσθήματα
φοροῦντ' ἐκείνῳ ταῦτα, καὶ παρεστίους
σπένδοντα λοιβᾶς ἔνθ' ἐκεῖνον ὕλεσεν;²⁶⁵
ἵδω δὲ τούτων τὴν τελευταίαν ὕβριν,
τὸν αὐτοέντην ἥμιν ἐν κοίτῃ πατρὸς
ξὺν τῇ ταλαιίνῃ μητρὶ, μητέρ' εἰ χρεὼν
ταύτην προσαυδᾶν τῷδε συγκοιμωμένην;
ἡ δ' ὕδε τλήμων, ὕστε τῷ μιάστορι²⁷⁰
ξύνεστ', 'Ἐρινὺν οὔτιν' ἐκφοβουμένη.
ἀλλ', ὕσπερ ἐγγελῶσα τοῖς ποιουμένοις,
εὑροῦσ' ἐκείνην ἡμέραν, ἐν ᾧ τότε
πατέρα τὸν ἀμὸν ἐκ δόλου κατέκτανεν,
ταύτη χοροὺς ἴστησι, καὶ μηλοσφαγεῖ²⁷⁵
θεοῖσιν ἔμμην' ἵρᾳ τοῖς σωτηρίοις.
ἔγω δ' ὄρῶσ' ἡ δύσμορος κατὰ στέγα.

κλαίω, τέτηκα, κάπικωκύω πατρὸς
τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην
αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα
τοσόνδ', δσον μοι θυμὸς ἥδονὴν φέρει.
αὖτη γὰρ, ή λόγοισι γενναία γυνὴ,
φωνοῦσα, τοιάδ' ἐξονειδίζει κακά·

*Ω δύσθεον μίσημα, σοὶ μόνῃ πατὴρ
τέθνηκεν; ἄλλος δ' οὐτις ἐν πένθει βροτῶν;
κακῶς ὅλοιο, μηδέ σ' ἐκ γόων ποτὲ
τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί. —
τάδ' ἐξυβρίζει· πλὴν δταν κλύη τινὸς
ἥξοντ' Ὁρέστην· τηνικαῦτα δ' ἐμμανὴς
βοᾶ παραστᾶσ', Οὐ σύ μοι τῶνδ' αἰτία;
οὐ σὸν τόδ' ἐστὶ τούργον, ἦτις ἐκ χερῶν
κλέψασ' Ὁρέστην τῶν ἐμῶν ὑπεξέθου;
ἄλλ' ἵσθι τοι τίσουσά γ' ἀξίαν δίκην. —
τοιαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας
ὅ κλεινὸς αὐτῇ ταῦτα νυμφίος παρὼν,
ὅ πάντ' ἄναλκις οὗτος, ή πᾶσα βλάβη,
ὅ σὺν γυναιξὶ τὰς μάχας ποιούμενος.

ἔγω δ' Ὁρέστην τῶνδε προσμένουσ' ἀεὶ²⁹⁵
παυστῆρ' ἐφῆξειν ή τάλαιν' ἀπόλλυμαι.
μέλλων γὰρ ἀεὶ δρᾶν τι, τὰς οὔσας τέ μου
καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.
ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι,
οὔτ' εὐσεβεῖν πάρεστιν· ἀλλ' ἐν τοι κακοῖς
πολλή στ' ἀνάγκη κάπιτηδεύειν κακό.

ΧΟΡΟΣ.

φέρ' εἰπὲ, πότερον ὄντος Αἴγισθον πέλας

295

290

295

300

305

310

λέγεις τάδ' ἡμῖν, ή βεβῶτος ἐκ δόμων;

ΗΛΕΚΤΡΑ.

ἢ κάρτα. μηδὲ δόκει μ' ἀν, εἴπερ ἦν πέλας,
θυραῖον οἰχνεῖν. νῦν δ' ἀγροῖσι τυγχάνει.

ΧΟΡΟΣ.

ἢ δ' ἀν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους
τοὺς σουὶς ἴκοίμην, εἴπερ ὅδε ταῦτ' ἔχει.

315

ΗΛΕΚΤΡΑ.

ώς νῦν ἀπόντος, ἵστόρει τί σοι φίλον;

ΧΟΡΟΣ.

καὶ δὴ σ' ἐρωτῶ, τοῦ κασιγνήτου τί φῆς,
ἥξοντος, ἢ μέλλοντος; εἰδέναι θέλω.

ΗΛΕΚΤΡΑ.

φησίν γε. φάσκων δ', οὐδὲν ὅν λέγει ποιεῖ.

ΧΟΡΟΣ.

φιλεῖ γὰρ ὄχνεῖν πρᾶγμ' ἀνὴρ πράσσων μέγα. 320

ΗΛΕΚΤΡΑ.

καὶ μὴν ἔγωγ' ἔσωσ' ἐκεῖνον οὐκ ὄχνω.

ΧΟΡΟΣ.

θάρσει. πέφυκεν ἐσθλὸς, ὥστ' ἀρκεῖν φίλοις.

ΗΛΕΚΤΡΑ.

πέποιθ', ἐπεί τὰν οὐ μακρὰν ἔζων ἔγώ.

ΧΟΡΟΣ.

μὴ νῦν ἔτ' εἴπῃς μηδέν. ώς δόμων ὁρῶ
τὴν σὴν δμαίμον, ἐκ πατρὸς ταύτοῦ φύσιν,
Χρυσόθεμιν, ἐκ τε μητρὸς, ἐντάφια χεροῖν
φέρουσαν, οἷα τοῖς κάτω νομίζεται.

325

ΧΡΤΣΟΘΕΜΙΣ.

τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἐξόδοις
ἐλθοῦσα φωνεῖς, ὡς κασιγνήτη, φάτιν,

κούδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330
 θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;
 καίτοι τοσοῦτόν γ' οἶδα κάμαυτην, δτι
 ἀλγῷ πὶ τοῖς παροῦσιν. ὥστ' ἀν, εἰ σθένος
 λάβοιμι, δηλώσαιμ', ἀν οἵ αὐτοῖς φρονῶ.
 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ, 335
 καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μή.
 τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποιεῖν.
 καίτοι τὸ μὲν δίκαιον, οὐχ ἦ γὰρ λέγω,
 ἀλλ' ἦ σὺ κρίνεις. εἰ δ' ἐλευθέραν με δεῖ
 ζῆν, τῶν κρατούντων ἔστι πάντ' ἀκουστέα. 340

ΗΛΕΚΤΡΑ.

δεινόν γέ σ' οὖσαν πατρὸς οὗ σὺ παῖς ἔφυς,
 κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.
 ἅπαντα γάρ σοι τάμα νουθετήματα
 κείνης διδαχτὰ, κούδεν ἐκ σαυτῆς λέγεις.
 ἔπειθ' ἔλοῦ γε Θάτερ', η φρονεῖν κακῶς, 345
 η τῶν φίλων, φρονοῦσα, μὴ μνήμην ἔχειν.
 ητις λέγεις μὲν ἀρτίως ὡς, εἰ λάβοις
 σθένος, τὸ τούτων μῆσος ἐκδείξειας ἀν.
 ἔμοῦ δὲ πατρὶ πάντα τιμωρουμένης,
 οὔτε ξυνέρδεις, τήν τε δρῶσαν ἐκτρέπεις. 350
 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;
 ἔπει δίδαξον, η μάθ' ἐξ ἔμοῦ, τί μοι
 κέρδος γένοιτ' ἀν τῶνδε ληξάση γόων.
 οὐ ζῶ; κακῶς μὲν, οἶδ', ἐπαρκούντως δέ μοι.
 λυπῶ δὲ τούτους, ὥστε τῷ τε θυητούτι 355
 τιμᾶς προσάπτειν, εἴ τις ἔστι ἔκει χάρις.

σὺ δ' ἡμὶν ἡ μισοῦσα μισεῖς μὲν λόγῳ,
ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.
ἔγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδ' εἴ μοι τὰ σὰ
μέλλοι τις οἴσειν δῶρον, ἐφ' οἷσι νῦν χλιδᾶς, 360
τούτοις ὑπεικάθοιμι. σοὶ δὲ πλουσία
τράπεζα κείσθω καὶ περιόρείτω βίος.
ἐμοὶ γὰρ ἔστω τούμε μὴ λυπεῖν μόνον
βόσκημα. τῆς σῆς δ' οὐκ ἔρῶ τιμῆς τυχεῖν.
οὐδ' ἄν σὺ, σώφρων γ' οὖσα. νῦν δ' ἔξὸν πατρὸς 365
πάντων ἀρίστου παιδα κεκλησθαι, καλοῦ
τῆς μητρός. οὕτω γὰρ φανεῖ πλείστοις κακή,
θανόντα πατέρα καὶ φίλους προδοῦσα σούς.

ΧΟΡΟΣ.

μηδὲν πρὸς ὁργὴν πρὸς θεῶν. ὡς τοῖς λόγοις
ἔνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις 370
τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὗτῃ πάλιν.

ΧΡΥΣΟΘΕΜΙΣ.

ἔγὼ μὲν, ὡς γυναικες, ἡθάς εἰμί πως
τῶν τῆσδε μύθων. οὐδ' ἄν ἐμνήσθην ποτὲ,
εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἵὸν
ἥκουσ', ὃ ταύτην τῶν μακρῶν σχήσει γόων. 375

ΗΛΕΚΤΡΑ.

φέρ' εἰπὲ δὴ τὸ δεινόν. εἰ γὰρ τῶνδέ μοι
μεῖζόν τι λέξεις, οὐκ ἄν ἀντείποιμ' ἔτι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἔξερῶ σοι πᾶν ὅσον κάτοιδ' ἔγώ.
μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,
ἐνταῦθα πέμψειν, ἔνθα μή ποθ' ἥλιου 380
φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ

στέγη, χθονὸς τῆσδ' ἐκτὸς, ὑμνήσεις κακά.
πρὸς ταῦτα φράζου, κἀμὲ μή ποθ' ὕστερον
παθοῦσα μέμψῃ. νῦν γὰρ ἐν καλῷ φρονεῖν.

ΗΛΕΚΤΡΑ.

ἢ ταῦτα δή με καὶ βεβούλευνται ποιεῖν;

385

ΧΡΤΣΟΘΕΜΙΣ.

ιάλισθ'. ὅταν περ οἶκαδ' Αἴγισθος μόλῃ.

ΗΛΕΚΤΡΑ.

ἄλλ' ἔξικοιτο τοῦδέ γ' οὖνεκ' ἐν τάχει.

ΧΡΤΣΟΘΕΜΙΣ.

τίν', ὡς τάλαινα, τόνδ' ἐπηράσω λόγον;

ΗΛΕΚΤΡΑ.

ἔλθεῖν ἔκεινον, εἰ τι τῶνδε δρᾶν νοεῖ.

ΧΡΤΣΟΘΕΜΙΣ.

ὅπως πάθης τί χρῆμα; ποῦ ποτ' εἰ φρενῶν;

390

ΗΛΕΚΤΡΑ.

ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.

ΧΡΤΣΟΘΕΜΙΣ.

βίου δὲ τοῦ παρόντος οὐ μνείαν ἔχεις;

ΗΛΕΚΤΡΑ.

καλὸς γὰρ οὖμὸς βίοτος ὥστε θαυμάσαι.

ΧΡΤΣΟΘΕΜΙΣ.

ἄλλ' ἦν ἄν, εἰ σύ γ' εὖ φρονεῖν ἡπίστασο.

ΗΛΕΚΤΡΑ.

μή μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακὴν.

395

ΧΡΤΣΟΘΕΜΙΣ.

ἄλλ' οὐ διδάσκω· τοῖς κρατοῦσι δ' εἰκαθεῖν.

ΗΛΕΚΤΡΑ.

σὺ ταῦτα θώπευ· οὐκ ἐμοὺς τρόπους λέγεις.

ΧΡΤΣΟΘΕΜΙΣ.

καλόν γε μέντοι μὴ 'ξ ἀβουλίας πεσεῖν.

ΗΛΕΚΤΡΑ.

πεσούμεθ', εἰ χρὴ, πατρὶ τιμωρούμενοι.

ΧΡΤΣΟΘΕΜΙΣ.

πατὴρ δὲ τούτων, οἶδα, συγγνώμην ἔχει.

400

ΗΛΕΚΤΡΑ.

ταῦτ' ἐστὶ τᾶπη πρὸς κακῶν ἐπαινέσαι.

ΧΡΤΣΟΘΕΜΙΣ.

σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;

ΗΛΕΚΤΡΑ.

οὐ δῆτα. μή πω νοῦ τοσόνδ' εἴην κενή.

ΧΡΤΣΟΘΕΜΙΣ.

χωρήσομαι τἄρ' οἶπερ ἐστάλην ὁδοῦ.

ΗΛΕΚΤΡΑ.

ποῖ δ' ἐμπορεύει; τῷ φέρεις τάδ' ἔμπυρα;

405

ΧΡΤΣΟΘΕΜΙΣ.
μήτηρ με πέμπει πατρὶ τυμβεῦσαι χοάς.

ΗΛΕΚΤΡΑ.

πῶς εἴπας; ἢ τῷ δυσμενεστάτῳ βροτῶν;

ΧΡΤΣΟΘΕΜΙΣ.

δν ἔκταν' αὐτή. τοῦτο γὰρ λέξαι θέλεις.

ΗΛΕΚΤΡΑ.

ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἥρεσεν;

ΧΡΤΣΟΘΕΜΙΣ.

ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί.

410

ΗΛΕΚΤΡΑ.

ὦ θεοὶ πατρῶοι, συγγένεσθέ γ' ἀλλὰ νῦν.

ΧΡΤΣΟΘΕΜΙΣ.

ἔχεις τι θάρσος τοῦτε τοῦ τάρβους πέρι;

ΗΛΕΚΤΡΑ.

εἰ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.

ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' οὐ κάτοιδα, πλὴν ἐπὶ σμικρὸν φράσαι.

ΗΛΕΚΤΡΑ.

λέγ' ἀλλὰ τοῦτο. πολλά τοι σμικροὶ λόγοι
ἔσφηλαν ἥδη καὶ κατώρθωσαν βροτούς

415

ΧΡΤΣΟΘΕΜΙΣ.

λόγος τις αὐτήν ἐστιν εἰσιδεῖν πατρὸς
τοῦ σοῦ τε κάμοῦ δευτέραν ὄμιλίαν
ἐλθόντος ἐς φῶς· εἴτα τόνδ' ἐφέστιον
πῆξαι λαβόντα σκῆπτρον οὐφόρει ποτὲ

420

αὐτὸς, τανῦν δ' Αἴγισθος· ἐκ δὲ τοῦδ' ἄνω
βλαστεῖν βρύοντα θαλλὸν, ω̄ κατάσκιον
πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.

τοιαῦτά του παρόντος, ἥνιχ' Ἡλίῳ
δείκνυσι τοῦναρ, ἔκλυον ἐξηγούμενον.

425

πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι
πέμπει μ' ἔκείνη τοῦδε τοῦ φόβον χάριν.
πρὸς νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν,
ἔμοὶ πιθέσθαι μηδ' ἀβούλιᾳ πεσεῖν.

εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν.

430

ΗΛΕΚΤΡΑ.

ἀλλ', ω̄ φίλη, τούτων μὲν, ω̄ν ἔχεις χεροῖν,
τύμβῳ προσαψῆς μηδέν· οὐ γάρ σοι θέμις
οὐδ' ὅσιον, ἔχθρᾶς ἀπὸ γυναικὸς ἴστάναι
κτερίσματ' οὐδὲ λοντρὰ προσφέρειν πατρί·
ἀλλ' ἦ πνοαῖσιν ἦ βαθυσκαφεῖ κόνει

435

κρύψον νιν, ἔνθα μή ποτ' εἰς εὔνιὸν πατρὸς
τούτων πρόσεισι μηδέν· ἀλλ', ὅταν θάνη,

κειμήλι' αὐτῇ ταῦτα σωζέσθω κάτω.
 ἀρχὴν δ' ἂν, εἰ μὴ τλημονεστάτη γυνὴ
 πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς 440
 οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.
 σκέψαι γὰρ, εἴσοι προσφιλῶς αὐτῇ δοκεῖ
 γέρα τάδ' οὖν τάφοισι δέξασθαι νέκυς,
 ὑφ' ἦς θανὼν ἄτιμος, ὥστε δυσμενῆς,
 ἐμασχαλίσθη, κάπι λουτροῖσιν κάρα 445
 κηλῖδας ἐξέμαξεν. ἄρα μὴ δοκεῖς
 λυτήροι' αὐτῇ ταῦτα τοῦ φόνου φέρειν;
 οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες· σὺ δὲ
 τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας 450
 κάμοῦ ταλαιίης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως
 ἄχω, δὸς αὐτῷ, τήνδε λιπαρῇ τρίχα
 καὶ ζῶμα τούμὸν οὐ χλιδαῖς ἡσκημένον.
 αἵτοῦ δὲ προσπιτνοῦσα γῆθεν εὔμενῆ
 ἡμῖν ἀρωγὸν αὐτὸν εἰς ἔχθροὺς μολεῖν,
 καὶ παῖδ' Ὁρέστην ἐξ ὑπερτέρας χερὸς 455
 ἔχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδὶ,
 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις
 χερσὶ στέφωμεν, ἢ τανῦν δωρούμεθα.
 οἶμαι μὲν οὖν, οἶμαί τι κάκείνῳ μέλον
 πέμψαι τάδ' αὐτῇ δυσπρόσοπτ' ὄνείρατα. 460
 ὅμως δ', ἀδελφὴ, σοί θ' ὑπούργησον τάδε
 ἐμοί τ' ἀρωγὰ, τῷ τε φιλτάτῳ βροτῶν
 πάντων, ἐν Ἀιδου κειμένῳ κοινῷ πατρί.

ΧΟΡΟΣ.

πρὸς εὐσέβειαν ἡ κόρη λέγει· σὺ δὲ,

εἰ σωφρονήσεις, ὃ φίλη, δράσεις τάδε.

465

ΧΡΤΣΟΘΕΜΙΣ.

δράσω. τὸ γὰρ δίκαιον οὐκ ἔχει λόγον
δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.
πειρωμένῃ δὲ τῶνδε τῶν ἔργων ἐμοὶ
σιγὴ παρ' ὑμῶν, πρὸς θεῶν, ἔστω, φίλαι·
ώς, εἰ τάδ' ἡ τεκοῦσα πεύσεται, πικρὰν
δοκῶ με πεῖραν τήνδε τολμήσειν ἔτι.

470

ΧΟΡΟΣ.

εἰ μὴ 'γὼ παράφρων μάντις ἔφυν,
καὶ γνώμας λειπομένα σοφᾶς,
εῖσιν ἀ πρόμαντις

475

Δίκα, δίκαια φερομένα χεροῖν χράτη·
μέτεισιν, ὃ τέκνον, οὐ μακροῦ χρόνου.
ὑπεστί μοι θράσος,
ἀδυπνόων κλύουσαν

480

ἀρτίως ὀνειράτων.
οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας
Ἐλλάνων ἄναξ,

οὐδ' ἀ παλαιὰ χαλκόπλακτος
ἀμφήκης γένυς,

485

ἄντιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.
ῆξει καὶ πολύπους καὶ πολύχειρ
ἄ δεινοῖς κρυπτομένα λόχοις

488

χαλκόπους Ἐρινύς.

490

ἄλεκτρο' ἄνυμφα γὰρ ἐπέβα μιαιφόνων
γάμων ἀμιλλήμαθ' οἶσιν οὐ θέμις.

472—487. = 488—503.

- πρὸ τῶνδέ τοί μ' ἔχει,
μήποτε μήποθ' ἡμῖν
ἀψεγὲς πελᾶν τέρας
τοῖς δρῶσι καὶ συνδρῶσιν. ἢ τοι
μαντεῖαι βροτῶν
οὐκ εἰσὶν ἐν δεινοῖς ὄνείροις,
οὐδ' ἐν θεσφάτοις,
εἰ μὴ τόδε φάσμα νυκτὸς εῦ κατασχήσει.
ὤ Πέλοπος ἀ πρόσθεν
πολύπονος ἵππεία,
ώς ἔμολες αἰανὴ
τᾶδε γᾶ.
εὗτε γὰρ ὁ ποντισθεὶς
Μυρτίλος ἔκοιμάθη,
παγχρυσέων δίφρων
δυστάνοις αἰκίαις
πρόρριζος ἐκριφθεὶς,
οὐ τί πω
ἔλιπεν ἐκ τοῦδ' οἴκους
πολυπάμονας αἰκία.
515

K L T T A I M N H S T P A.

- ἀνειμένη μὲν, ως ἔοικας, αὖ στρέφει.
οὐ γὰρ πάρεστ' Αἴγισθος, ὃς σ' ἐπεῖχ' ἀεὶ
μή τοι θυραίαν γ' οὖσαν αἰσχύνειν φίλους.
νῦν δ', ως ἀπεστ' ἐκεῖνος, οὐδὲν ἐντρέπει
ἔμοῦ γε. καίτοι πολλὰ πρὸς πολλούς με δὴ
ἐξεῖπας, ως θρασεῖα καὶ πέρα δίκης
ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.
520

ἔγὼ δ' ὅμοιν μὲν οὐκ ἔχω· κακῶς δέ σε λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά. πατὴρ γὰρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' ἀεὶ, ὡς ἐξ ἐμοῦ τέθνηκεν. ἐξ ἐμοῦ· καλῶς ἔξοιδα· τῶνδ' ἄρνησις οὐκ ἔνεστί μοι. ἡ γὰρ Δίκη νιν εἶλεν, κούκ όγώ μόνη, ή χρῆν σ' ἀρήγειν, εἰ φρονοῦσ' ἐτύγχανες. ἐπεὶ πατὴρ οὗτος σὸς, δὲν θρηνεῖς ἀεὶ, 525 τὴν σὴν δύμαιμον μοῦνος Ἐλλήνων ἔτλη θῦσαι θεοῖσιν, οὐκ ἵσον καμὼν ἐμοὶ λύπης, δτ' ἔσπειρ', ὥσπερ ἡ τίκτουσ' ἔγώ. εἶεν· δίδαξον δή με τοῦ, χάριν τίνος ἔθνσεν αὐτήν. πότερον Ἀργείων ἔρεις; 530 ἄλλ' οὐ μετῆν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν. ἄλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανὼν τᾶμ', οὐκ ἔμελλε τῶνδέ μοι δώσειν δίκην; πότερον ἔκείνῳ παῖδες οὐκ ἥσαν διπλοῖ, οὓς τῆσδε μᾶλλον εἰκὸς ἦν θνήσκειν, πατρὸς 535 καὶ μητρὸς ὄντας, ἡς ὁ πλοῦς ὅδ' ἦν χάριν, ἡ τῶν ἔμῶν "Αἰδης τιν'" ἴμερον τέκνων ἡ τῶν ἔκείνης ἔσχε δαίσασθαι πλέον; ἡ τῷ πανώλει πατρὶ τῶν μὲν ἐξ ἐμοῦ παίδων πόθος παρεῖτο, Μενέλεω δ' ἐνῇν; 540 οὐ ταῦτ' ἀβούλον καὶ κακοῦ γνώμην πατρός; δοκῶ μὲν, εἰ καὶ σῆς δίχα γνώμης λέγω. φαίη δ' ἂν ἡ θανοῦσά γ', εἰ φωνὴν λάβοι. ἔγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις 545 δύσθυμος· εἰ δέ σοι δοκῶ φρονεῖν κακῶς, 550

γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.

ΗΛΕΚΤΡΑ.

ἔρεῖς μὲν οὐχὶ νῦν γέ μ', ὡς ἀρξασά τι
λυπηρὸν εἶτα σοῦ τάδ' ἔξήκουσ' ὑπο·
ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθνηκότος γ' ὑπερ
λέξαιμ' ἀν ὄρθῶς τῆς κασιγνήτης θ' δμοῦ.

555

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

καὶ μὴν ἐφίημ'· εἰ δέ μ' ὥδ' ἀεὶ λόγοις
ἔξηρχες, οὐκ ἀν ἥσθα λυπηρὰ κλύειν.

ΗΛΕΚΤΡΑ.

καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι τίς ἀν
τούτου λόγος γένοιτ' ἀν αἰσχίων ἔτι,
εἴτ' οὖν δικαίως, εἴτε μή; λέξω δέ σοι,
ὡς οὐ δίκῃ γ' ἔκτεινας, ἀλλά σ' ἔσπασε
πειθὼ κακοῦ πρὸς ἀνδρὸς, φῶ τανῦν ξύνει.

560

ἔροῦ δὲ τὴν κυναγὸν "Ἄρτεμιν, τίνος
ποινὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι·

565

ἢ γὰρ φράσσω· κείνης γὰρ οὐ θέμις μαθεῖν.
πατήρ ποθ' οὐμὸς, ὡς ἐγὼ κλύω, θεᾶς
παίζων κατ' ἄλσος ἔξεκίνησεν ποδοῖν
στικτὸν κεράστην ἔλαφον, οὗ κατὰ σφαγὰς
ἐκκομπάσας, ἔπος τι τυγχάνει βαλών.

κἄκ τοῦδε μηνίσασα Λητώα κόρη

570

κατεῖχ' "Ἄχαιοὺς, ὡς πατήρ ἀντίσταθμον·
τοῦ θηρὸς ἐκθύσειε τὴν αὗτοῦ κόρην.

ὅδ' ἦν τα κείνης θύματ'· οὐ γὰρ ἦν λύσις
ἄλλη στρατῷ πρὸς οἶκον, οὐδ' εἰς "Ιλιον.

ἀνθ' ἣν βιασθεὶς πολλὰ κάντιβας, μόλις

375

ἔθυσεν αὐτὴν, οὐχὶ Μενέλεω χάριν.
 εἰ δ' οὖν, ἐρῶ γὰρ καὶ τὸ σὸν, κεῖνον θέλων
 ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν
 χρῆν αὐτὸν οὖνεκ' ἐκ σέθεν; ποίῳ νόμῳ;
 ὅρα, τιθεῖσα τόνδε τὸν νόμον βροτοῖς,580
 μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τίθεις.
 εἰ γὰρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σὺ τοι
 πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.
 ἀλλ' εἰσόρα μὴ σκῆψιν οὐκ οὖσαν τίθεις.
 εἰ γὰρ θέλεις, δίδαξον ἀνθ' ὅτου τανῦν585
 αἰσχιστα πάντων ἔργα δρῶσα τυγχάνεις,
 ἦτις ἔννεύδεις τῷ παλαμναίῳ, μεθ' οὐ
 πατέρα τὸν ἀμὸν πρόσθεν ἐξαπώλεσας,
 καὶ παιδοποιεῖς. τοὺς δὲ πρόσθεν, εὔσεβεῖς
 κἀξ εὔσεβῶν βλαστόντας, ἐκβαλοῦσ' ἔχεις.590
 πῶς ταῦτ' ἐπαινέσαιμ' ἄν; ἢ καὶ τοῦτ' ἐρεῖς,
 ὡς τῆς θυγατρὸς ἀντίποινα λαμβάνεις;
 αἰσχρῶς δ', ἐάν περ καὶ λέγῃς. οὐ γὰρ καλὸν
 ἐχθροῖς γαμεῖσθαι τῆς θυγατρὸς οὖνεκα.
 ἀλλ' οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε,595
 ἢ πᾶσαν ἵης γλῶσσαν, ὡς τὴν μητέρα
 κακοστομοῦμεν. καί σ' ἔγωγε δεσπότιν
 ἢ μητέρ' οὐκ ἔλασσον εἰς ἥμᾶς νέμω,
 ἢ ζῶ βίον μοχθηρὸν, ἔκ τε σοῦ κακοῖς
 πολλοῖς ἀεὶ ἔννοῦσα τοῦ τε συννόμου.600
 ὁ δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φυγὼν,
 τλήμων Ὁρέστης δυστυχῆ τρίβει βίον.
 ὃν πολλὰ δή μέ σοι τρέφειν μιάστορα

ἐπητιάσω· καὶ τόδ', εἴπερ ἔσθενον,
ἔδρων ἀν, εὖ τοῦτ' ἵσθι. τοῦδέ γ' οὐνεκα
κήρυσσε μ' εἰς ἄπαντας, εἴτε χρὴ κακὴν
εἴτε στόμαργον εἴτ' ἀναιδείας πλέαν.
εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,
σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.

ΧΟΡΟΣ.

ὅρῳ μένος πνέουσαν· εἰ δὲ σὺν δίκῃ
ξύνεστι, τοῦδε φροντίδ' οὐκ ἔτ' εἰσορῶ.

610

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ποίας δέ μοι δεῖ πρός γε τήνδε φροντίδος,
ἥτις τοιαῦτα τὴν τεκοῦσαν ὕβρισεν,
καὶ ταῦτα τηλικοῦτος; ἀρ' οὐ σοι δοκεῖ
χωρεῖν ἀν εἰς πᾶν ἔργον αἰσχύνης ἄτερ;

615

ΗΛΕΚΤΡΑ.

εὖ νῦν ἐπίστω τῶνδέ μ' αἰσχύνην ἔχειν,
κεὶ μὴ δοκῶ σοι· μανθάνω δ' ὁθούνεκα
ἔξωρα πράσσω κούκει μοὶ προσεικότα.
ἀλλ' ή γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ
ἔργ' ἔξαναγκάζει με ταῦτα δρᾶν βίᾳ.
αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκεται.

620

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ὦ θρέμμα, ἀναιδὲς, η σ' ἐγώ καὶ τάμι, ἐπη
καὶ τάργα τάμα πόλλ' ἄγαν λέγειν ποιεῖ.

ΗΛΕΚΤΡΑ.

σύ τοι λέγεις νῦν, οὐκ ἐγώ. σὺ γὰρ ποιεῖς
τοῦργον· τὰ δ' ἔργα τοὺς λόγους εὑρίσκεται.

625

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀλλ', οὐ μὰ τὴν δέσποιναν "Ἄρτεμιν, Θράσους
τοῦδ' οὐκ ἀλύξεις, εὗτ' ἀν Αἴγισθος μόλῃ.

ΗΛΕΚΤΡΑ.

ὅρᾶς; πρὸς ὁργὴν ἐκφέρει, μεθεῖσά μοι
λέγειν ἀ χρηζοιμ'. οὐδ' ἐπίστασαι κλύειν.

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

οὔκουν ἐάσεις οὐδ' ὑπ' εὐφήμου βοῆς
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν;

ΗΛΕΚΤΡΑ.

ἔῶ, κελεύω, θῦε. μηδ' ἐπαιτιῶ
τούμὸν στόμ', ὃς οὐκ ἀν πέρα λέξαιμ' ἔτι.

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ἐπαιρε δὴ σὺ θύμαθ', ἡ παροῦσά μοι,
πάγκαρπ', ἄνακτι τῷδ' ὅπως λυτηρίους
εὐχὰς ἀνάσχω δειμάτων ὃν νῦν ἔχω.

κλύοις ἀν ἥδη, Φοῖβε προστατήριε,
κεκρυμμένην μου βάξιν. οὐ γὰρ ἐν φίλοις
ὁ μῆθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει
πρὸς φῶς, παρούσης τῇσδε πλησίας ἐμοὶ,

μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῆ
σπείρῃ ματαίαν βάξιν ἐς πᾶσαν πόλιν.

ἀλλ' ὃδ' ἄκουε. τῇδε γὰρ κάγὼ φράσω.

ἄ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα
δισσῶν ὄνείρων, ταῦτά μοι, Λύκει' ἄναξ,

εἰ μὲν πέφηνεν ἐσθλὰ, δὸς τελεσφόρα.

εἰ δ' ἔχθρα, τοῖς ἔχθροῖσιν ἐμπαλιν μέθεις.

καὶ μή, με πλούτου τοῦ παρόντος εἴ τινες

630

635

640

645

δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῆς,
ἀλλ' ὅδέ μ' ἀεὶ ζῶσαν ἀβλαβεῖ βίῳ
δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τύδε,
φίλοισί τε ἔννοῦσαν οἵς ἔννειμι νῦν
εὐημεροῦσαν καὶ τέκνων, ὅσων ἐμοὶ
δύσνοια μὴ πρόσεστιν ἢ λύπη πιχρά.
ταῦτ', ὃ Λύκει' "Ἀπολλον, ἔλεως κλύων,
δὸς πᾶσιν ἡμῖν ὅσπερ ἔξαιτούμεθα.
τὰ δ' ἄλλα πάντα, καὶ σιωπώσης ἐμοῦ,
ἐπαξιῶ σε δαίμον' ὅντ' ἔξειδέναι.
τοὺς ἐκ Διὸς γὰρ εἰκός ἐστι πάνθ' ὁρᾶν.

ΠΑΙΔΑΓΩΓΟΣ.

ἔξεναι γυναικες, πῶς ἀν εἰδείην σαφῶς
εἰ τοῦ τυράννου δώματ' Αἴγίσθου τάδε ;

ΧΟΡΟΣ.

τάδ' ἐστὶν, ὃ ἔξεν'. αὐτὸς ἥκασας καλῶς.

ΠΑΙΔΑΓΩΓΟΣ.

ἥ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ
κείνου; πρέπει γὰρ ὃς τύραννος εἰσορᾶν.

ΧΟΡΟΣ.

μάλιστα πάντων. ἥδε σοι κείνη πάρα.

665

ΠΑΙΔΑΓΩΓΟΣ.

ὦ χαῖρ', ἄνασσα. σοὶ φέρων ἥκω λόγους
ἥδεῖς φίλου παρ' ἀνδρὸς Αἴγίσθῳ θ' ὁμοῦ.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἐδεξάμην τὸ δηθέν· εἰδέναι δέ σου
πρώτιστα χρήζω, τίς σ' ἀπέστειλεν βροτῶν.

ΠΑΙΔΑΓΩΓΟΣ.

Φανοτεὺς ὁ Φωκεὺς, πρᾶγμα πορσύνων μέγα. 670
3*

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

τὸ ποῖον, ὃ ἔξεν'; εἰπέ. παρὰ φίλου γὰρ ὅν
ἀνδρὸς, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.

ΠΑΙΔΑΓΩΓΟΣ.

τέθνηκ', Ὁρέστης. ἐν βραχεῖ ἔνυθεὶς λέγω.

ΗΛΕΚΤΡΑ.

οἱ γὰρ τάλαιν', ὅλωλα τῇδ' ἐν ἡμέρᾳ.

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

τί φῆς, τί φῆς, ὃ ἔξεῖνε; μὴ ταύτης κλύε. 675

ΠΑΙΔΑΓΩΓΟΣ.

θανόντ' Ὁρέστην νῦν τε καὶ πάλαι λέγω.

ΗΛΕΚΤΡΑ.

ἀπωλόμην δύστηνος, οὐδέν εἴμι' ἔτι.

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

σὺ μὲν τὰ σαύτης πρᾶσσ', ἐμοὶ δὲ σὺ, ἔξεν,
τάληθὲς εἰπὲ, τῷ τρόπῳ διόλλυται;

ΠΑΙΔΑΓΩΓΟΣ.

κάπεμπόμην πρὸς ταῦτα, καὶ τὸ πᾶν φράσω. 680

κεῖνος γὰρ, ἐλθὼν εἰς τὸ κλεινὸν Ἑλλάδος
πρόσχημ' ἀγῶνος, Δελφικῶν ἄθλων χάριν,

ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων

δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,

εἰσῆλθε λαμπρὸς, πᾶσι τοῖς ἔκει σέβας. 685

δρόμον δ' ἵστασας τῇ φύσει τὰ τέρματα,

νίκης ἔχων ἐξῆλθε πάντιμον γέρας.

χῶπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,

οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.

Ἐν δ' ἵσθ'. ὅσων γὰρ εἰσεκήρυξαν βραβῆς 690

δρόμων διαύλων ἄθλ', ἀπερ νομίζεται,

τούτων ἐνεγκὼν πάντα τάπινίκια
 ὠλβίζετ', Ἐργεῖος μὲν ἀνακαλούμενος,
 ὄνομα δ' Ὁρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος
 Ἀγαμέμνονος στράτευμ' ἀγείραντός ποτε. 695
 καὶ ταῦτα μὲν τοιαῦθ'. ὅταν δέ τις θεῶν
 βλάπτῃ, δύναιτ' ἀν οὐδ' ἀν ἰσχύων φυγεῖν.
 κεῖνος γὰρ, ἄλλης ἡμέρας, ὅθ' ἵππικῶν
 ἦν, ἥλιου τέλλοντος, ὥκυπους ἄγων,
 εἰσῆλθε πολλῶν ἀρματηλατῶν μέτα. 700
 εἰς ἦν Ἀχαιὸς, εἰς ἀπὸ Σπάρτης, δύο
 Λίβυες, ζυγωτῶν ἀρμάτων ἐπιστάται.
 κάκεῖνος ἐν τούτοισι Θεσσαλὰς ἔχων
 ἵππους ὁ πέμπτος. ἕκτος ἐξ Αἰτωλίας,
 ξανθαῖσι πώλοις. ἕβδομος Μάγνης ἀνήρ. 705
 ὁ δ' ὄγδοος λεύκιππος, Λίνιὰν γένος.
 ἕνατος Ἀθηνῶν τῶν θεοδμήτων ἄπο.
 Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὅχον.
 στάντες δ' ὅθ' αὐτοὺς οἱ τεταγμένοι βραβῆς
 χλήροις ἐπηλαν καὶ κατέστησαν δίφρους, 710
 χαλκῆς ὑπαὶ σάλπιγγος ἦξαν. οἱ δ' ἀμα
 ἵπποις ὁμοκλήσαντες ἥνιας χεροῖν
 ἔσεισάν. ἐν δὲ πᾶς ἐμεστώθη δρόμος
 κτύπου κροτητῶν ἀρμάτων. κόνις δ' ἄνω
 φορεῖθ'. ὁμοῦ δὲ πάντες ἀναμεμιγμένοι 715
 φείδοντο κέντρων οὐδὲν, ὡς ὑπερβάλοι
 χνόας τις αὐτῶν καὶ φρυάγμαθ' ἵππικά.
 ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις
 ἥφριζον, εἰσέβαλλον ἵππικαὶ πνοαί.

κεῖνος δ', ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων, 720
 ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνεὶς
 σειραῖον ἵππον, εἶργε τὸν προσκείμενον.
 καὶ πρὶν μὲν ὄρθοὶ πάντες ἔστασαν δίφροι·
 ἔπειτα δ' Λίνιᾶνος ἀνδρὸς ἄστομοι 725
 πῶλοι βίᾳ φέρουσιν, ἐκ δ' ὑποστροφῆς,
 τελοῦντες ἔκτον ἔβδομόν τ' ἥδη δρόμου,
 μέτωπα συμπαίουσι Βαρκαίοις ὅχοις·
 κἀντεῦθεν ἄλλος ἄλλον ἐξ ἐνὸς κακοῦ
 ἔθραυε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο
 ναναγίων Κρισαῖον ἵππικῶν πέδον. 730
 γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἦνιοστρόφος
 ἔξω παρασπᾶ κἀνακωχεύει, παρεὶς
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
 ἥλαυνε δ' ἐσχατος μὲν, ὑστέρας δ' ἔχων
 πώλους Ὁρέστης τῷ τέλει πίστιν φέρων. 735
 ὁ δ', ὡς ὄρᾶ μόνον νιν ἐλλελειμμένον,
 ὀξὺν δι' ὕπαν κέλαδον ἐνσείσας θοαῖς
 πώλοις, διώκει, κἀξισώσαντε ζυγὰ
 ἥλαυνέτην, τότ' ἄλλος ἄλλοθ' ἄτερος
 κάρα προβάλλων ἵππικῶν ὀχημάτων. 740
 καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
 ὠρθοῦθ' ὁ τλίμων ὄρθος ἐξ ὄρθῶν δίφρων·
 ἔπειτα λύων ἥνιαν ἀριστερὰν
 κάμπτοντος ἵππου, λανθάνει στήλην ἄκραν
 παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας, 745
 κἀξ ἀντύγων ὕλισθε· σὺν δ' ἔλισσεται
 τμητοῖς ἴμᾶσι· τοῦ δὲ πίπτοντος πέδῳ,

πῶλοι διεσπάρησαν ἐς μέσον δρόμου.
 στρατὸς δ', ὅπως ὁρᾶ νιν ἐκπεπιωκότα
 δίφρων, ἀνωλόλυξε τὸν νεανίαν, 750
 οἵ' ἔργα δράσας οἴα λαγχάνει κακὰ,
 φορούμενος πρὸς οὐδας, ἄλλοτ' οὐρανῷ
 σκέλη προφαίνων, ἐς τέ νιν διφρηλάται,
 μόλις κατασχεθόντες ἵππικὸν δρόμου,
 ἔλυσαν αίματηρὸν, ὃστε μηδένα 755
 γνῶναι φίλων ἴδοντ' ἀν ἄθλιον δέμας.
 καί νιν πυρᾶ κέαντες εὐθὺς, ἐν βραχεῖ
 χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
 φέρουσιν ἄνδρες Φωκέων τεταγμένοι,
 ὅπως πατρῷας τύμβον ἐκλάχοι χθονός. 760
 τοιαῦτά σοι ταῦτ' ἐστὶν, ὡς μὲν ἐν λόγοις,
 ἀλγεινὰ, τοῖς δ' ἴδοῦσιν, οἶπερ εἰδομεν,
 μέγιστα πάντων ὃν ὅπωπ' ἐγὼ κακῶν.

ΧΟΡΟΣ.

φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι
 πρόφριζον, ὡς ἔοικεν, ἔφθαρται γένος. 765

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,
 ή δεινὰ μὲν, κέρδη δέ; λυπηρῶς δ' ἔχει,
 εἰ τοῖς ἐμαυτῆς τὸν βίον σώζω κακοῖς..

ΠΑΙΔΑΓΩΓΟΣ.

τί δ' ὃδ' ἀθυμεῖς, ὃ γύναι, τῷ νῦν λόγῳ;

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

δεινὸν τὸ τίκτειν ἐστίν· οὐδὲ γὰρ κακῶς 770
 πάσχοντι μῖσος ὃν τέκῃ προσγίγνεται.

ΠΑΙΔΑΓΩΓΟΣ.

μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἥκομεν.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ

οὐτοι μάτην γε. πῶς γὰρ ἂν μάτην λέγοις;
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια
προσῆλθες, δόστις τῆς ἐμῆς ψυχῆς γεγὼς,
μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς
ἀπεξενοῦτο· καί μ', ἐπεὶ τῆσδε χθονὸς
ἔξηλθεν, οὐκ ἔτ' εἶδεν· ἔγκαλῶν δέ μοι
φόνους πατρῷους, δείν' ἐπηπείλει τελεῖν·
ῶστ' οὐτε νυκτὸς ὑπνον οὔτ' ἐξ ἡμέρας
ἐμὲ στεγάζειν ἥδυν· ἀλλ' ὁ προστατῶν
χρόνος διῆγέ μ' αἰὲν ὡς θανούμενην.

775

νῦν δ' — ἡμέρᾳ γὰρ τῇδ' ἀπηλλάγην φόβον
πρὸς τῆσδ' ἐκείνου θ'. ἥδε γὰρ μείζων βλάβη
ξύνοικος ἦν μοι, τούμδον ἐκπίνουσ' ἀεὶ⁷⁸⁰
ψυχῆς ἄκρατον αἷμα — νῦν δ' ἔκηλά που
τῶν τῆσδ' ἀπειλῶν οὖνεχ' ἡμερεύσομεν.

780

785

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα· νῦν γὰρ οἱμῶξαι πάρα,
Ορέστα, τὴν σὴν ξυμφορὰν, δοθ' ὅδ' ἔχων
πρὸς τῆσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς;

790

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὗτοι σύ· κεῖνος δ' ὡς ἔχει καλῶς ἔχει.

ΗΛΕΚΤΡΑ.

ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκουσεν ὃν δεῖ, κἀπεκύρωσεν καλῶς.

ΗΛΕΚΤΡΑ.

ῦθροιζε. νῦν γὰρ εὐτυχοῦσα τυγχάνεις.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὐκονν Ὁρέστης καὶ σὺ παύσετον τάδε.

795

ΗΛΕΚΤΡΑ.

πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

πολλῶν ἀν ἥκοις, ὃς ξέν', ἄξιος τυχεῖν,
εἰ τήνδ' ἔπανσας τῆς πολυγλώσσου βοῆς.

ΠΑΙΔΑΓΩΓΟΣ.

οὐκοῦν ἀποστείχοιμ' ἀν, εἰ τάδ' εὖ χυρεῖ.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκιστ'· ἐπείπερ οὐτ' ἐμοῦ κατάξι' ἀν
πράξειας, οὕτε τοῦ πορεύσαντος ξένου.
ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοῶν
ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

800

ΗΛΕΚΤΡΑ.

ἄρ' ὑμὶν ὡς ἀλγοῦσα κῶδυνωμένη
δεινῶς δακρῦσαι κάπικωκῦσαι δοκεῖ
τὸν υἱὸν ἡ δύστηνος ὥδ' ὀλωλότα;
ἀλλ' ἐγγελῶσα φροῦδος. ὃς τάλαιν' ἐγώ·
Ὕπερστα φίλταθ', ὡς μ' ἀπώλεσας θανών.

805

ἀποσπάσας γὰρ τῆς ἐμῆς οἶχει φρενὸς
αἵ μοι μόναι παρῆσαν ἐλπίδων ἔτι,
σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε
κάμοῦ ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν;
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη
καὶ πατρός. ἥδη δεῖ με δουλεύειν πάλιν
ἐν τοῖσιν ἔχθίστοισιν ἀνθρώπων ἐμοὶ,

810

815

φονεῦσι πατρός. ἀρά μοι καλῶς ἔχει ;
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
 ἔνυνοικος ἔσσομ', ἀλλὰ τῇδε πρὸς πύλῃ
 παρεῖσ' ἐμαυτὴν ἄφιλος αὐτῶν βίον.
 πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,
 τῶν ἔνδον ὅντων . ὡς χάρις μὲν, ἦν κτάνη,
 λύπη δ', ἐὰν ζῶ . τοῦ βίου δ' οὐδεὶς πόθος.

820

ΧΟΡΟΣ.

ποῦ ποτε κεραυνοὶ Διὸς, ή ποῦ φαέθων
 "Αλιος, εἰ ταῦτ' ἐφορῶντες
 κρύπτουσιν ἔκηλοι ;

825

ΗΛΕΚΤΡΑ.

Ἐ Ἐ, αἰαῖ.

ΧΟΡΟΣ.

ὦ παῖ, τί δακρυεις ;

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

μηδὲν μέγ' ἀνσῆς.

830

ΗΛΕΚΤΡΑ.

ἀπολεῖς.

ΧΟΡΟΣ.

πῶς ;

ΗΛΕΚΤΡΑ.

εἰ τῶν φανερῶς οἰχομένων
 εἰς Ἀΐδαν ἐλπίδ' ὑποί-
 σεις, κατ' ἐμοῦ τακομένας
 μᾶλλον ἐπεμβάσει.

835

ΧΟΡΟΣ.

οἴδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις
ἔρχεσι κρυφθέντα γυναικῶν·
καὶ νῦν ὑπὸ γαίας

ΗΛΕΚΤΡΑ.

ἢ ἔ, ἵώ.

840

ΧΟΡΟΣ.

πάμψυχος ἀνάσσει.

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

φεῦ δῆτ'· ὅλοὰ γὰρ—

ΗΛΕΚΤΡΑ.

ἐδάμη.

ΧΟΡΟΣ.

ναί.

845

ΗΛΕΚΤΡΑ.

οἴδ' οἴδ'· ἐφάνη γὰρ μελέτῳ
ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ'
οὐτις ἔτ' ἔσθ'· δις γὰρ ἔτ' ἦν,
φροῦδος ἀναρπασθείς.

ΧΟΡΟΣ.

δειλαία δειλαίων κυρεῖς.

ΗΛΕΚΤΡΑ.

κάγὼ τοῦδ' ἵστῳ, ὑπερίστῳ,
πανσύρτῳ παμμήνῳ πολλῶν
στυγνῶν τ' ἀχέων αἰῶνι.

850

ΧΟΡΟΣ.

εἴδομεν ἀ θροεῖς.

849 — 859. = 860 — 870.

ΗΛΕΚΤΡΑ.

μή μέ νυν μηκέτι
παραγάγῃς, ἵν' οὐ

855

ΧΟΡΟΣ.

τί φῆς;

ΗΛΕΚΤΡΑ.

πάρεισιν ἐλπίδων ἔτι κοινοτόκων
εὐπατριδᾶν τ' ἀρωγαί.

ΧΟΡΟΣ.

πᾶσι θνατοῖς ἔφυ μόρος.

860

ΗΛΕΚΤΡΑ.

ἡ καὶ χαλαργοῖς ἐν ἀμίλλαις
οῦτως, ὡς κείνῳ δυστάνῳ,
τμητοῖς ὄλκοῖς ἐγκῦρσαι;

ΧΟΡΟΣ.

ἄσκοπος ἀ λώβα.

ΗΛΕΚΤΡΑ.

πῶς γὰρ οὐχ; εἰ ἔνος
ἄτερ ἐμᾶν χερῶν

865

ΧΟΡΟΣ.

παπαῖ.

ΗΛΕΚΤΡΑ.

κέκενθεν, οὔτε του τάφου ἀντιάσας
οὔτε γόων παρ' ἥμῶν.

870

ΧΡΥΣΟΘΕΜΙΣ.

ὑφ' ἥδονῆς τοι, φιλτάτη, διώχομαι,
τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.
φέρω γὰρ ἥδονάς τε, κἀνάπαυλαν ἔν

πάροιθεν εἶχες καὶ κατέστενες κακῶν.

ΗΛΕΚΤΡΑ.

πόθεν δ' ἀν εῦροις τῶν ἐμῶν σὺ πημάτων
ἄρηξιν, οἷς ἵασιν οὐκ ἔνεστιν; 875

ΧΡΤΣΟΘΕΜΙΣ.

πάρεστιν· Ορέστης ἡμίν, ἵσθι τοῦτον ἐμοῦ
κλύοντος, ἐναργῶς, ὥσπερ εἰσօρᾶς ἐμέ.

ΗΛΕΚΤΡΑ.

ἀλλ' ἦ μέμηνας, ὡς τάλαινα, κάπι τοῖς
σαυτῆς κακοῖσι κάπι τοῖς ἐμοῖς γελᾶς; 880

ΧΡΤΣΟΘΕΜΙΣ.

μὰ τὴν πατρώαν ἔστιαν, ἀλλ' οὐχ ὕβρει
λέγω τάδ', ἀλλ' ἐκεῖνον ὃς παρόντα νῶν.

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα· καὶ τίνος βροτῶν λόγον
τόνδ' εἰσακούσασ', ὥδε πιστεύεις ἄγαν;

ΧΡΤΣΟΘΕΜΙΣ.

ἔγω μὲν ἐξ ἐμοῦ τε κούκι ἄλλου σαφῆ
σημεῖον ἴδοῦσα, τῷδε πιστεύω λόγῳ. 885

ΗΛΕΚΤΡΑ.

τίν', ὡς τάλαιν', ἴδοῦσα πίστιν; ἐσ τί μοι
βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί;

ΧΡΤΣΟΘΕΜΙΣ.

πρός νυν θεῶν, ἄκουσον, ὃς μαθοῦσά μου,
τὸ λοιπὸν ἦ φρονοῦσαν ἦ μωρὰν λέγης. 890

ΗΛΕΚΤΡΑ.

σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἠδονή.

ΧΡΤΣΟΘΕΜΙΣ.

καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.

κεῖνος δ', ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων, 720
 ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνεὶς
 σειραῖον ἵππον, εἶργε τὸν προσκείμενον.
 καὶ πρὶν μὲν ὁρθοὶ πάντες ἔστασαν δίφροι·
 ἔπειτα δ' Αἰνιᾶνος ἀνδρὸς ἀστομοι 725
 πῶλοι βίᾳ φέρουσιν, ἐκ δ' ὑποστροφῆς,
 τελοῦντες ἕκτον ἔβδομόν τ' ἥδη δρόμον,
 μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·
 κἀντεῦθεν ἄλλος ἄλλον ἐξ ἐνὸς κακοῦ
 ἔθραυσε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο
 ναναγίων Κρισαῖον ἵππικῶν πέδον. 730
 γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἥνιοστρόφος
 ἔξω παρασπᾷ κἀνακωχεύει, παρεὶς
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
 ἥλαυνε δ' ἐσχατος μὲν, ὑστέρας δ' ἔχων
 πώλους Ὁρέστης τῷ τέλει πίστιν φέρων. 735
 ὁ δ', ὡς ὁρᾶ μόνον νιν ἐλλελειμμένον,
 ὅξὺν δι' ὕτων κέλαδον ἐνσείσας θοαῖς
 πώλοις, διώκει, κἀξισώσαντε ζυγὰ
 ἥλαυνέτην, τότ' ἄλλος ἄλλοθ' ἄτερος
 κάρα προβάλλων ἵππικῶν ὀχημάτων. 740
 καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
 ὠρθοῦθ' ὁ τλίμων ὁρθὸς ἐξ ὁρθῶν δίφρων·
 ἔπειτα λύων ἥνιαν ἀριστερὰν
 κάμπτοντος ἵππου, λανθάνει στήλην ἄκραν
 παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας, 745
 κἀξ ἀντύγων ὕλισθε· σὺν δ' ἐλίσσεται
 τμητοῖς ἴμᾶσι· τοῦ δὲ πίπτοντος πέδῳ,

πῶλοι διεσπάρησαν ἐς μέσον δρόμου.
 στρατὸς δ', ὅπως ὁρᾶ νιν ἐκπεπιωκότα
 δίφρων, ἀνωλόλυξε τὸν νεανίαν,
 οἵ' ἔργα δράσας οἴα λαγχάνει κακὰ,
 φορούμενος πρὸς οὔδας, ἄλλοτ' οὐρανῷ
 σκέλη προφαίνων, ἐς τέ νιν διφρηλάται,
 μόλις κατασχεθόντες ἵππικὸν δρόμον,
 ἔλυσαν αίματηρὸν, ὥστε μηδένα
 γνῶναι φίλων ἴδόντ' ἀν ἄθλιον δέμας.
 καί νιν πυρᾶ κέαντες εὐθὺς, ἐν βραχεῖ
 χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
 φέρουσιν ἄνδρες Φωκέων τεταγμένοι,
 ὅπως πατρώας τύμβον ἐκλάχοι χθονός.
 τοιαῦτά σοι ταῦτ' ἐστὶν, ὡς μὲν ἐν λόγοις,
 ἀλγεινὰ, τοῖς δ' ἴδοῦσιν, οἶπερ εἴδομεν,
 μέγιστα πάντων ὃν ὅπωπ' ἐγὼ κακῶν.

750

755

760

765

ΧΟΡΟΣ.

φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι
 πρόρριζον, ὡς ἔοικεν, ἔφθαρται γένος.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,
 ή δεινὰ μὲν, κέρδη δέ; λυπηρῶς δ' ἔχει,
 εἰ τοῖς ἐμαυτῆς τὸν βίον σώζω κακοῖς..

ΠΑΙΔΑΓΩΓΟΣ.

τί δ' ὕδ' ἀθυμεῖς, ὦ γύναι, τῷ νῦν λόγῳ;

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

δεινὸν τὸ τίκτειν ἐστίν· οὐδὲ γὰρ κακῶς
 πάσχοντι μῆσος ὃν τέκῃ προσγίγνεται.

770

ΠΑΙΔΑΓΩΓΟΣ.

μάτην ἄρ' ἡμεῖς, ὃς ἔοικεν, ἥκομεν.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ

οὗτοι μάτην γε. πῶς γὰρ ἀν μάτην λέγοις;
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια
προσῆλθες, δόστις τῆς ἐμῆς ψυχῆς γεγὼς,
μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς
ἀπεξενοῦτο. καί μ', ἐπεὶ τῆσδε χθονὸς
ἔξηλθεν, οὐκ ἔτ' εἶδεν. ἐγκαλῶν δέ μοι
φόνους πατρώους, δείν' ἐπηπείλει τελεῖν.
ὦστ' οὔτε νυκτὸς ὑπνον οὔτ' ἐξ ἡμέρας
ἐμὲ στεγάζειν ἥδύν. ἀλλ' ὁ προστατῶν
χρόνος διῆγέ μ' αἰὲν ὡς θανουμένην.

775

νῦν δ' — ἡμέρᾳ γὰρ τῇδ' ἀπηλλάγην φόβου
πρὸς τῆσδ' ἔκείνου θ'. ἥδε γὰρ μείζων βλάβη
ξύνοικος ἦν μοι, τούμὸν ἐκπίνουσ' ἀεὶ⁷⁸⁰
ψυχῆς ἄκρατον αἷμα — νῦν δ' ἔκηλά που
τῶν τῆσδ' ἀπειλῶν οὕνεχ' ἡμερεύσομεν.

780

785

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα. νῦν γὰρ οἰμῶξαι πάρα,
Ὀρέστα, τὴν σὴν ξυμφορὰν, δοθ' ὅδ' ἔχων
πρὸς τῆσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς;

790

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὗτοι σύ. κεῖνος δ' ὡς ἔχει καλῶς ἔχει.

ΗΛΕΚΤΡΑ.

ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκουσεν ὅν δεῖ, κἀπεκύρωσεν καλῶς.

ΗΛΕΚΤΡΑ.

ῦβριξε. νῦν γὰρ εὐτυχοῦσα τυγχάνεις.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὐκονν Ὁρέστης καὶ σὺ παύσετον τάδε. 795

ΗΛΕΚΤΡΑ.

πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

πολλῶν ἀν ἥκοις, ὃς ξέν', ἄξιος τυχεῖν,
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

ΠΑΙΔΑΓΩΓΟΣ.

οὐκοῦν ἀποστείχοιμ' ἀν, εἰ τάδ' εὖ χυρεῖ.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκιστ'. ἐπείπερ οὗτ' ἐμοῦ κατάξι' ἀν
πράξειας, οὗτε τοῦ πορεύσαντος ξένου.
ἄλλ' εἴσιθ' εἴσω. τήνδε δ' ἔκτοθεν βοᾶν
ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

ΗΛΕΚΤΡΑ.

ἄρ' ὑμὶν ὁς ἀλγοῦσα κῶδυνωμένη
δεινῶς δακρῦσαι κάπικωκῦσαι δοκεῖ 805
τὸν νίδνην ἡ δύστηνος ὃδ' ὀλωλότα;
ἄλλ' ἐγγελῶσα φροῦδος. ὃς τάλαιν' ἐγώ.
Ὕπερστα φίλταθ', ὃς μ' ἀπώλεσας θανών.
ἀποσπάσας γὰρ τῆς ἐμῆς οἶχει φρενὸς
αἱ μοι μόναι παρῆσαν ἐλπίδων ἔτι,
σὲ πατρὸς ἦκειν ζῶντα τιμωρόν ποτε
κάμου ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν;
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη
καὶ πατρός. ἥδη δεῖ με δουλεύειν πάλιν
ἐν τοῖσιν ἔχθίστοισιν ἀνθρώπων ἐμοὶ, 810
815

φονεῦσι πατρός. ἀρά μοι καλῶς ἔχει;
ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
ξύνοικος ἔσσομ', ἀλλὰ τῇδε πρὸς πύλῃ
παρεῖσ' ἐμαυτὴν ἄφιλος αὐτῶν βίον.
πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,
τῶν ἔνδον ὅντων. ὡς χάρις μὲν, ἦν κτάνη,
λύπη δ', ἐὰν ζῶ. τοῦ βίου δ' οὐδεὶς πόθος.

820

ΧΟΡΟΣ.

ποῦ ποτε κεραυνοὶ Διὸς, ή ποῦ φαέθων
“Ἄλιος, εἰ ταῦτ' ἐφορῶντες
κρύπτουσιν ἔκηλοι;

825

ΗΛΕΚΤΡΑ.

Ἐ Ἐ, αἰαῖ.

ΧΟΡΟΣ.

ὦ παῖ, τί δακρυεῖς;

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

μηδὲν μέγ' ἀνσῆς.

830

ΗΛΕΚΤΡΑ.

ἀπολεῖς.

ΧΟΡΟΣ.

πῶς;

ΗΛΕΚΤΡΑ.

εἰ τῶν φανερῶς οἰχομένων
εἰς Ἀΐδαν ἐλπίδ' ὑποί-
σεις, κατ' ἐμοῦ ταχομένας
μᾶλλον ἐπεμβάσει.

835

824 — 836. = 837 — 848.

ΧΟΡΟΣ.

οἴδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις
ἔρκεσι κρυφθέντα γυναικῶν·
καὶ νῦν ὑπὸ γαίας

ΗΛΕΚΤΡΑ.

ἢ ἔ, ἵώ.

840

ΧΟΡΟΣ.

πάμψυχος ἀνάσσει.

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

φεῦ δῆτ'· δλοὰ γὰρ —

ΗΛΕΚΤΡΑ.

ἐδάμη // .

ΧΟΡΟΣ.

ναί.

845

ΗΛΕΚΤΡΑ.

οἴδ' οἴδ'· ἐφάνη γὰρ μελέτῳ
ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ'
οὐτις ἔτ' ἔσθ'· ὃς γὰρ ἔτ' ἦν,
φροῦδος ἀναρπασθείς.

ΧΟΡΟΣ.

δειλαία δειλαίων κυρεῖς.

ΗΛΕΚΤΡΑ.

κάγὼ τοῦδ' ἴστῳ, ὑπερίστῳ,
πανσύρτῳ παμμήνῳ πολλῶν
στυγνῶν τ' ἀχέων αἰῶνι.

850

ΧΟΡΟΣ.

εἰδομεν ἀ θροεῖς.

849 — 859. = 860 — 870.

ΗΛΕΚΤΡΑ.

μή μέ νυν μηκέτι
παραγάγῃς, ἵν' οὐ

855

ΧΟΡΟΣ.

τί φῆς;

ΗΛΕΚΤΡΑ.

πάρεισιν ἐλπίδων ἔτι κοινοτόχων
εὐπατριδᾶν τ' ἀρωγαί.

ΧΟΡΟΣ.

πᾶσι θνατοῖς ἔφυ μόρος.

860

ΗΛΕΚΤΡΑ.

ἢ καὶ χαλαργοῖς ἐν ἀμίλλαις
οὔτως, ὡς κείνῳ δυστάνῳ,
τιητοῖς ὅλκοῖς ἐγκυρσαι;

ΧΟΡΟΣ.

ἄσκοπος ἀ λώβα.

ΗΛΕΚΤΡΑ.

πῶς γὰρ οὐκ; εἰ ἔνος
ἄτερ ἐμᾶν χερῶν

865

ΧΟΡΟΣ.

παπαῖ.

ΗΛΕΚΤΡΑ.

κέκενθεν, οὔτε του τάφου ἀντιάσας
οὔτε γόων παρ' ἥμῶν.

870

ΧΡΥΣΟΘΕΜΙΣ.

ὑψ' ἥδονῆς τοι, φιλτάτη, διώκομαι,
τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.
φέρω γὰρ ἥδονάς τε, κάνάπανταν

πάροιθεν εἶχες καὶ κατέστενες κακῶν.

ΗΛΕΚΤΡΑ.

πόθεν δ' ἀν εῦροις τῶν ἐμῶν σὺ πημάτων
ἄρηξιν, οἷς ἵασιν οὐχ ἔνεστ' ἴδεῖν;

875

ΧΡΤΣΟΘΕΜΙΣ.

πάρεστ' Ὁρέστης ἡμὸν, ἵσθι τοῦτ' ἐμοῦ
κλύουσ', ἐναργῶς, ὥσπερ εἰσօρᾶς ἐμέ.

ΗΛΕΚΤΡΑ.

ἀλλ' ἦ μέμηνας, ὡς τάλαινα, κάπι τοῖς
σαυτῆς κακοῖσι κάπι τοῖς ἐμοῖς γελᾶς;

880

ΧΡΤΣΟΘΕΜΙΣ.

μὰ τὴν πατρῷαν ἔστίαν, ἀλλ' οὐχ ὕβρει
λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῷν.

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα· καὶ τίνος βροτῶν λόγου
τόνδ' εἰσακούσασ', ὥδε πιστεύεις ἄγαν;

ΧΡΤΣΟΘΕΜΙΣ.

ἐγὼ μὲν ἐξ ἐμοῦ τε κούκι ἄλλου σαφῆ
σημεῖ' ἴδουσα, τῷδε πιστεύω λόγῳ.

885

ΗΛΕΚΤΡΑ.

τίν', ὡς τάλαιν', ἴδουσα πίστιν; ἐσ τί μοι
βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί;

ΧΡΤΣΟΘΕΜΙΣ.

πρός νυν θεῶν, ἄκουσον, ὡς μαθοῦσά μου,
τὸ λοιπὸν ἦ φρονοῦσαν ἦ μωρὰν λέγης.

890

ΗΛΕΚΤΡΑ.

σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἡδονή.

ΧΡΤΣΟΘΕΜΙΣ.

καὶ δὴ λέγω σοι πᾶν δόσον κατειδόμην.

ἐπεὶ γὰρ ἦλθον πατρος ἀρχαῖον τάφον,
ὅρῳ κολώνης ἐξ ἄκρας νεοφόρύτους
πηγὰς γάλακτος, καὶ περιστεφῆ κύκλῳ
πάντων ὅσ' ἐστὶν ἀνθέων θήκην πατρός.
ἰδοῦσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ
μή πού τις ἡμῖν ἐγγὺς ἐγχρίμπτῃ βροτῶν.
ώς δ' ἐν γαλήνῃ πάντ' ἐδερχόμην τόπον,
τύμβου προσεῖρπον ἀσσον· ἐσχάτης δ' ὁρᾶ
πυρᾶς νεωρῇ βόστρυχον τετμημένον·

897

κεύθὺς τάλαιν' ως εἶδον, ἐμπαίει τί μοι
ψυχῇ σύνηθες ὅμμα, φιλτάτου βροτῶν
πάντων Ὁρέστου τοῦθ' ὁρᾶν τεκμήριον·

900

καὶ χερσὶ βαστάσασα, δυσφημῶ μὲν οὖ,
χαρᾶ δὲ πίμπλημ' εὐθὺς ὅμμα δακρύων.
καὶ νῦν Φ' ὁμοίως καὶ τότ' ἐξεπίσταμαι
μή του τόδ' ἀγλάϊσμα πλὴν κείνου μολεῖν.

905

τῷ γὰρ προσήκει πλήν γ' ἐμοῦ καὶ σοῦ τόδε;

910

κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι,

οὐδ' αὖ σύ. πῶς γάρ; ή γε μηδὲ πρὸς θεοὺς
ἔξεστ' ἀκλαύστῳ τῆσδ' ἀποστῆναι στέγης.

ἄλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοῦς φιλεῖ
τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν·

915

ἄλλ' ἔστ' Ὁρέστου ταῦτα τάπιτίμια.

ἄλλ', ὡ φίλη, θάρσυνε. τοῖς αὐτοῖσί τοι
οὐχ αὗτὸς ἀεὶ δαιμόνων παραστατεῖ.

νῷν δ' ἦν τὰ πρόσθεν στυγνός· ἥ δὲ νῦν ἵσως
πολλῶν ὑπάρξει κῦρος ἡμέρα καλῶν.

ΗΛΕΚΤΡΑ.

φεῦ, τῆς ἀνοίας ὡς σ' ἐποικτείρω πάλαι.

920

ΧΡΤΣΟΘΕΜΙΣ.

τί δ' ἔστιν; οὐ πρὸς ἴδονην λέγω τάδε;

ΗΛΕΚΤΡΑ.

οὐκ οἶσθ' ὅποι γῆς οὐδ' ὅποι γνώμης φέρει.

ΧΡΤΣΟΘΕΜΙΣ.

πῶς δ' οὐκ ἐγὼ κάτοιδ' ἂ γ' εἶδον ἐμφανῶς;

ΗΛΕΚΤΡΑ.

τέθνηκεν, ὃ τάλαινα· τάκείνου δέ σοι

σωτήρι, ἔρδει· μηδὲν ἐς κεῖνόν γ' ὅρα.

925

ΧΡΤΣΟΘΕΜΙΣ.

οἵμοι τάλαινα· τοῦ τάδ' ἥκουσας βροτῶν;

ΗΛΕΚΤΡΑ.

τοῦ πλησίον παρόντος, ἥνικ' ὄλλυτο.

ΧΡΤΣΟΘΕΜΙΣ.

καὶ ποῦ στιν οὗτος; Θαῦμά τοί μ' ὑπέρχεται.

ΗΛΕΚΤΡΑ.

κατ' οἶκον, ἥδυς, οὐδὲ μητρὶ δυσχερής.

ΧΡΤΣΟΘΕΜΙΣ.

οἵμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ' ἦν

τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα;

930

ΗΛΕΚΤΡΑ.

οἴμαι μάλιστ' ἐγωγε τοῦ τεθνηκότος

μνημεῖ, Ορέστου ταῦτα προσθεῖναι τινά.

ΧΡΤΣΟΘΕΜΙΣ.

ὦ δυστυχής· ἐγὼ δὲ σὺν χαρᾶ λόγους

τοιούσδ' ἔχουσ' ἐσπευδον, οὐκ εἰδυῖ, ἄρα

ἶν, ἥμεν ἄτης· ἀλλὰ νῦν, δοθ' ἵκόμην,

935

τά τ' ὅντα πρόσθεν ἄλλα θ' εὑρίσκω κακά.

ΗΛΕΚΤΡΑ.

οὗτος ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθη,
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.

ΧΡΤΣΟΘΕΜΙΣ.

ἢ τοὺς θανόντας ἔξαναστήσω ποτέ;

940

ΗΛΕΚΤΡΑ.

οὐκ ἔσθ' ὁ γ' εἰπον· οὐ γὰρ ὅδ' ἀφροῶν ἔφυν.

ΧΡΤΣΟΘΕΜΙΣ.

τί γὰρ κελεύεις ὅν ἐγὼ φερέγγυος;

ΗΛΕΚΤΡΑ.

τλῆναι σε δρῶσαν ἀν ἐγὼ παραινέσω.

ΧΡΤΣΟΘΕΜΙΣ.

ἄλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.

ΗΛΕΚΤΡΑ.

ὅρα, πόνου τοι χωρὶς οὐδὲν εὔτυχεῖ.

945

ΧΡΤΣΟΘΕΜΙΣ.

ὅρῶ. ξυνοίσω πᾶν δσονπερ ἀν σθένω.

ΗΛΕΚΤΡΑ.

ἄκουε δή νυν ἢ βεβούλευμαι τελεῖν.

παρουσίαν μὲν οἶσθα καὶ σύ που φύλων
ώς οὕτις ἡμῖν ἐστιν, ἄλλ' "Αιδης λαβὼν
ἀπεστέρηκε, καὶ μόνα λελείμμεθον.

950

ἐγὼ δ', ἔως μὲν τὸν κασίγνητον βίω

θάλλοντά τ' εἰσήκουον, εἶχον ἐλπίδας,

φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός.

νῦν δ' ἥνικ' οὐκ ἔτ' ἐστιν, εἰς σὲ δὴ βλέπω,

ὅπως τὸν αὐτόχειρα πατρῷου φόνου

955

ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν,

Αἴγισθον. οὐδὲν γάρ σε δεῖ χρύπτειν μ' ἔτι.

ποῖ γάρ μενεῖς δάφνημος, εἰς τίν' ἐλπίδων
βλέψασ' ἔτ' ὄρθην; ἢ πάρεστι μὲν στένειν
πλούτου πατρῷου κτῆσιν ἐστερημένη,
πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου
ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε.

960

καὶ τῶνδε μέντοι μηχέτ' ἐλπίσῃς ὅπως
τεύξει ποτ'. οὐ γάρ τοδ' ἀβουλός ἐστ' ἀνὴρ

Αἴγισθος, ὥστε σόν ποτ' ἢ κάμὸν γένος

965

βλαστεῖν ἔᾶσαι, πημονὴν αὐτῷ σαφῆ.

ἀλλ' ἦν ἐπίσπη τοῖς ἐμοῖς βουλεύμασιν,
πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
θανόντος οἶσει, τοῦ κασιγνήτου θ' ἄμα.

ἔπειτα δ', ὥσπερ ἔξεφυς, ἐλευθέρα
καλεῖ τὸ λοιπὸν, καὶ γάμων ἐπαξίων
τεύξει. φιλεῖ γάρ πρὸς τὰ χρηστὰ πᾶς ὁρᾶν.

970

λόγῳ γε μὴν εὔχλειαν οὐχ ὄρφας ὅσην
σαυτῇ τε κάμοι προσβαλεῖς πεισθεῖσά μοι;
τίς γάρ ποτ' ἀστῶν ἢ ἔνων ἡμᾶς ἴδων

975

τοιοῖσδ' ἐπαίνοις οὐχὶ δεξιώσεται;

"Ιδεσθε τώδε τῷ κασιγνήτῳ, φίλοι,

ὦ τὸν πατρῷον οἶκον ἔξεσωσάτην,

ὦ τοῖσιν ἔχθροῖς εὖ βεβηκόσιν ποτὲ

980

ψυχῆς ἀφειδήσαντε προύστητην φόνου.

τούτῳ φιλεῖν χρή, τώδε χρή πάντας σέβειν.

τώδ' ἔν θ' ἕορταῖς ἔν τε πανδήμῳ πόλει

τιμᾶν ἀπαντας οὖνεκ' ἀνδρείας χρεών.—

τοιαῦτά τοι νῷ πᾶς τις ἔξερεῖ βροτῶν,

ζώσαιν θανούσαιν θ' ὅστε μὴ κλιπεῖν κλέος. 985
 ἀλλ', ὡς φίλη, πείσθητι, συμπόνει πατρὶ,
 σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμὲ,
 παῦσον δὲ σαυτὴν, τοῦτο γιγνώσκουσ', ὅτι
 ζῆν αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν.

ΧΟΡΟΣ.

ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία 990
 καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.

ΧΡΥΣΟΘΕΜΙΣ.

καὶ πρίν γε φωνεῖν, ὡς γυναικες, εἰ φρενῶν
 ἔτυγχαν' αὗτη μὴ κακῶν, ἐσώζετ' ἀν
 τὴν εὐλάβειαν, ὅσπερ οὐχὶ σώζεται.

ποῖ γάρ ποτ' ἐμβλέψασα, τοιοῦτον θράσος 995
 αὐτή θ' ὄπλιζει, καὶ μὲν ὑπηρετεῖν καλεῖς;
 οὐκ εἰσορᾶς; γυνὴ μὲν, οὐδ' ἀνὴρ ἔφυς,
 σθένεις δ' ἔλασσον τῶν ἐναντίων χερί.

δαίμονιν δὲ τοῖς μὲν εὐτυχήσ καθ' ἡμέραν,
 ἡμῖν δ' ἀπορρέει κάπι μηδὲν ἔρχεται. 1000

τίς οὖν, τοιοῦτον ἄνδρα βουλεύων ἔλεῖν,
 ἄλυπος ἄτης ἐξαπαλλαχθήσεται;
 ὅρα, κακῶς πράσσοντε μὴ μείζω κακὰ
 κτησώμεθ', εἰ τις τούσδ' ἀκούσεται λόγους.

λύει γάρ ἡμᾶς οὐδὲν οὐδ' ἐπωφελεῖ 1005
 βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.

οὐ γάρ θανεῖν ἔχθιστον, ἀλλ' ὅταν θανεῖν
 χρήζων τις εἶτα μηδὲ τοῦτ' ἔχῃ λαβεῖν.

ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν
 ἡμᾶς τ' ὀλέσθαι καξερημῶσαι γένος, 1010

κατάσχεις ὄφγήν. καὶ τὰ μὲν λελεγμένα
ἀρδόητ' ἐγώ σοι κάτελῆ φυλάξομαι,
αὐτὴ δὲ νοῦν σχέσις ἀλλὰ τῷ χρόνῳ ποτὲ,
σθένουσα μηδὲν τοῖς κρατοῦσιν εἰκαθεῖν.

ΧΟΡΟΣ.

πείθου. προνοίας οὐδὲν ἀνθρώποις ἔφυ
κέρδος λαβεῖν ἄμεινον, οὐδὲ νοῦ σοφοῦ.

1015

ΗΛΕΚΤΡΑ.

ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'
ἥδη σ' ἀποφρίψουσαν ἀπηγγελλόμην.
ἀλλ' αὐτόχειρί μοι μόνη τε δραστέον
τοῦργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφήσομεν. 1020

ΧΡΤΣΟΘΕΜΙΣ.

φεῦ·

εἴθ' ὕφελες τοιάδε τὴν γνώμην πατρὸς
θνήσκοντος εἶναι· πάντα γὰρ κατειργάσω.

ΗΛΕΚΤΡΑ.

ἀλλ' ἦν φύσιν γε, τὸν δὲ νοῦν ἥσσων τότε.

ΧΡΤΣΟΘΕΜΙΣ.

ᾶσκει τοιαύτη νοῦν δι' αἰῶνος μένειν

ΗΛΕΚΤΡΑ.

ώς οὐχὶ συνδράσουσα νουθετεῖς τάδε.

1025

ΧΡΤΣΟΘΕΜΙΣ.

εἰκὸς γὰρ ἔγχειροῦντα καὶ πράσσειν κακῶς.

ΗΛΕΚΤΡΑ.

ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

ΧΡΤΣΟΘΕΜΙΣ.

ἀνέξομαι κλύουσα χῶταν εὗ λέγης.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθης τόδε.

ΧΡΤΣΟΘΕΜΙΣ.

μακρὸς τὸ κρῖναι ταῦτα χῶ λοιπὸς χρόνος.

1030

ΗΛΕΚΤΡΑ.

ἄπειλθε. σοὶ γὰρ ὡφέλησις οὐκ ἔνι.

ΧΡΤΣΟΘΕΜΙΣ.

ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛΕΚΤΡΑ.

ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῆ.

ΧΡΤΣΟΘΕΜΙΣ.

οὐδ' αὖ τοσοῦτον ἔχθος ἔχθαίρω σ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἀλλ' οὖν ἐπίστω γ' οἶ μ' ἀτιμίας ἄγεις.

ΧΡΤΣΟΘΕΜΙΣ.

ἀτιμίας μὲν οὖν, προμηθίας δέ σου.

ΗΛΕΚΤΡΑ.

τῷ σῷ δικαίῳ δῆτ' ἐπισπέσθαι με δεῖ;

ΧΡΤΣΟΘΕΜΙΣ.

ὅταν γὰρ εὖ φρονῆς, τόθ' ἥγήσει σὺ νῷν.

ΗΛΕΚΤΡΑ.

ἥ δεινὸν εὖ λέγουσαν ἔξαμαρτάνειν.

ΧΡΤΣΟΘΕΜΙΣ.

εἰρηκας ὁρθῶς φέρεισθαι κακῷ.

1040

ΗΛΕΚΤΡΑ.

τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν;

ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' ἔστιν ἔνθα χὴ δίκῃ βλάβην φέρει.

ΗΛΕΚΤΡΑ.

τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.

ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἔμιέ.

ΗΛΕΚΤΡΑ.

καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε.

1045

ΧΡΤΣΟΘΕΜΙΣ.

καὶ τοῦτ' ἀληθὲς, οὐδὲ βουλεύσει πάλιν;

ΗΛΕΚΤΡΑ.

Βουλῆς γὰρ οὐδέν ἐστιν ἔχθιον κακῆς.

ΧΡΤΣΟΘΕΜΙΣ.

φρονεῖν ἔοικας οὐδὲν ὅν ἐγὼ λέγω.

ΗΛΕΚΤΡΑ.

πάλαι δέδοκται ταῦτα, κοῦ νεωστί μοι.

ΧΡΤΣΟΘΕΜΙΣ.

ἄπειμι τοίνυν. οὐτε γὰρ σὺ τάμ' ἐπη
τολμᾶς ἐπαινεῖν, οὔτ' ἐγὼ τοὺς σοὺς τρόπους.

ΗΛΕΚΤΡΑ.

ἀλλ' εἴσιθ'. οὐ σοι μὴ μεθέψομαι ποτε,
οὐδ' ἦν σφόδρ' ἴμείρουσα τυγχάνης. ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.

ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι
φρονεῖν, φρόνει τοιαῦθ'. δταν γὰρ ἐν κακοῖς
ἴηδη βεβήκης, τάμ' ἐπαινέσεις ἐπη.

ΧΟΡΟΣ.

τί τοὺς ἄνωθεν φρονιμωτάτους οἰωνοὺς
ἐσορώμενοι τροφᾶς κηδομένους ἀφ' ὅν τε βλάστω-
σιν ἀφ' ὅν τ' ὄνασιν εῦρωσι, τάδ' οὐκ ἐπ' ἵσας
τελοῦμεν;

106:

1058 — 1069. = 1070 — 1081.

ἀλλ', οὐ τὰν Διὸς ἀστραπὰν
καὶ τὰν οὐρανίαν Θέμιν,
δαρὸν οὐκ ἀπόνητοι.

1063

ὦ χθονία βροτοῖσι φάμα, κατά μοι βόασσον οἰκτρὰν
ὅπα τοῖς ἔνερθ' Ἀτρεΐδαις, ἀχόρευτα φέρουσ'
ὄνείδη.

ὅτι σφὶν ἥδη τὰ μὲν ἐκ δόμων νοσεῖ,*
τὰ δὲ πρὸς τέκνων διπλῆ φύλοπις οὐκ ἔτ' ἔξι-
σοῦται

1070

φιλοτασίᾳ διαιτᾷ. πρόδοτος δὲ μόνα σαλεύει
Ὕλέκτρα, τὸν ἀεὶ πατρὸς
δειλαία στενάχουσ', ὅπως
ἄ πάνδυρτος ἀηδῶν,
οὔτε τι τοῦ θανεῖν προμηθῆσ, τό τε μὴ βλέπειν
ἔτοίμα,

1075

διδύμαν ἐλοῦσ' Ἐρινύν. τίς ἀν εὖπατρις ὁδε
βλάστοι;

1080

οὐδεὶς τῶν ἀγαθῶν γὰρ,
ζῶν κακῶς, εὔχλειαν αἰσχῦναι θέλει
νώνυμος, ὦ παῖ παῖ,

1084

ώς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἶλου,
τὸ μὴ καλὸν καθοπλίσασα, δύο φέρειν ἐν ἐνὶ λόγῳ,
σοφά τ' ἀρίστα τε παῖς κεκλῆσθαι.

ζώης μοι καθύπερθεν
χειρὶ καὶ πλούτῳ τεῶν ἐχθρῶν, δσον
νῦν ὑπόχειρ ναίεις.

1090

ἢπεί σ' ἐφεύρηκα μοίρᾳ μὲν οὐκ ἐσθλᾶ

1082 — 1089. = 1090 — 1097.

βεβῶσαν· ἀ δὲ μέγιστ' ἔβλαστε νόμιμα, τῶνδε
φερομέναν 1095
ἀριστα τῷ Ζηνὸς εὔσεβείᾳ. 1097

ΟΡΕΣΤΗΣ.

ἄρ', ὃ γυναικες, ὅρθά τ' εἰσηκουύσαμεν,
ὅρθῶς δ' ὁδοιποροῦμεν ἐνθα χρῆζομεν;

ΧΟΡΟΣ.

τί δ' ἔξερενταις, καὶ τί βουληθεὶς πάρει; 1100

ΟΡΕΣΤΗΣ.

Αἴγισθον ἐνθ' ἄκηκεν ἴστορῶ πάλαι.

ΧΟΡΟΣ.

ἄλλ' εὖ θ' ἵκάνεις, χῶ φράσας ἀζήμιος.

ΟΡΕΣΤΗΣ.

τίς οὖν ἀν ὑμῶν τοῖς ἔσω φράσειεν ἀν
ἡμῶν ποθεινὴν κοινόπουν παρουσίαν;

ΧΟΡΟΣ.

ηδ', εἰ τὸν ἄγχιστόν γε κηρύσσειν χρεών. 1105

ΟΡΕΣΤΗΣ.

ἴθ', ὃ γύναι, δήλωσον εἰσελθοῦσ', ὅτι
Φωκῆς ματεύοντος' ἄνδρες Αἴγισθόν τινες.

ΗΛΕΚΤΡΑ.

οἷμοι τάλαιν', οὐ δή ποθ' ἡσ ἡκούσαμεν
φήμης φέροντες ἐμφανῆ τεκμήρια;

ΟΡΕΣΤΗΣ.

οὐκ οἶδα τὴν σὴν κληδόν'. ἀλλά μοι γέρων 1110
ἔφεῖτ' Ορέστου Στρόφιος ἀγγεῖλαι πέρι.

ΗΛΕΚΤΡΑ.

τί δ' ἔστιν, ὃς μ' ὑπέρχεται φόβος.

ΟΡΕΣΤΗΣ.

φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ

τεύχει θανόντος, ὡς ὁρᾶς, κομίζουμεν.

ΗΛΕΚΤΡΑ.

οἽ γὰ τάλαινα, τοῦτ' ἔκεῖν' ἥδη σαφές·
πρόχειρον ἄχθος, ὡς ἔοικε, δέρχομαι.

ΟΡΕΣΤΗΣ.

εἴπερ τι κλαίεις τῶν Ὀρεστείων κακῶν,
τόδ' ἄγγος ἵσθι σῶμα τούκείνου στέγον.

ΗΛΕΚΤΡΑ.

ὦ ξεῖνε, δός νυν πρὸς θεῶν, εἴπερ τόδε
κέκενθεν αὐτὸν τεύχος, εἰς χεῖρας λαβεῖν,
ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὅμοῦ
ἔχει τῇδε κλαύσω κάποδύρωμαι σποδῷ.

1115

ΟΡΕΣΤΗΣ.

δόθ', ἥτις ἐστὶ, προσφέροντες. οὐ γὰρ ὡς
ἐν δυσμενείᾳ γ' οὖσ' ἐπαιτεῖται τάδε,
ἄλλ' ἦ φύλων τις, ἦ πρὸς αἷματος φύσιν.

1120

ΗΛΕΚΤΡΑ.

ὦ φιλτάτου μημεῖον ἀνθρώπων ἐμοὶ
ψυχῆς Ὀρέστου λοιπὸν, ὡς σ' ἀπ' ἐλπίδων
οὐχ ὕνπερ ἐξέπεμπον εἰσεδεξάμην. •

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν,
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἔγώ.
ὡς ὕφελον πάροιθεν ἐκλιπεῖν βίον,

1125

πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι, χεροῖν
κλέψασα ταῖνδε, κάνασσασθαι φόνου,
ὅπως θανὼν ἔκεισο τῇ τόθ' ἥμέρᾳ,
τύμбоν πατρῷου κοινὸν εἰληχώς μέρος.

1130

νῦν δ' ἐκτὸς οἰκων κάπι γῆς ἄλλης φυγὰς

κακῶς ἀπώλου, σῆς κασιγνήτης δίχα·

κοῦτ' ἐν φίλαισι χερσὶν ἡ τάλαιν' ἔγω

λουτροῖς ἔκόσμησ', οὔτε παμφλέκτου πυρὸς
ἀνειλόμην, ὡς εἰκὸς, ἄθλιον βάρος.

1140

ἀλλ' ἐν ἔναισι χερσὶ κηδευθεὶς τάλας

σμικρὸς προσήκεις ὅγκος ἐν σμικρῷ κύτει.

οἵμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς

ἀνωφελήτου, τὴν ἔγω θάμ' ἀμφὶ σοὶ

πόνῳ γλυκεῖ παρέσχον. οὔτε γάρ ποτε

1145

μητρὸς σύ γ' ἥσθα μᾶλλον ἡ κάμοῦ φίλος,

οὐθ' οἱ κατ' οἶκον ἥσαν, ἀλλ' ἔγω τροφός·

ἔγω δ' ἀδελφὴ σοὶ προσηνδώμην ἀεί.

νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾶ

1150

θανόντα σὺν σοί. πάντα γάρ συναρπάσας,

θύελλ' ὅπως, βέβηκας. οἴχεται πατήρ·

τέθνηκ' ἔγώ σοι· φροῦδος αὐτὸς εἰ θανὼν·

γελῶσι δ' ἔχθροί· μαίνεται δ' ὑφ' ἡδονῆς

μήτηρ ἀμήτωρ, ἡς ἐμοὶ σὺ πολλάκις

φήμας λάθρα προῦπεμπεις, ὡς φανούμενος

1155

τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχῆς

δαίμων ὁ σός τε κάμος ἐξαφείλετο,

ὅς σ' ὕδε μοι προῦπεμψεν, ἀντὶ φιλτάτης

μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.

οἵμοι μοι.

1160

ὦ δέμας οἰκτρόν. φεῦ φεῦ.

ὦ δεινοτάτας, οἵμοι μοι,

πεμφθεὶς κελεύθους, φίλταθ', ὡς μ' ἀπώλεσας·

ἀπώλεσας δῆτ', ὦ κασίγνητον κάρα.

τοιγάρ σὺ δέξαι μ' ἐσ τὸ σὸν τόδε στέγος,
τὴν μηδὲν εἰς τὸ μηδὲν, ὡς σὺν σοὶ κάτω
ναίω τὸ λοιπόν. καὶ γὰρ ἥνικ' ἥσθ' ἄνω,
ἔν σοὶ μετεῖχον τῶν ἵσων· καὶ νῦν ποθῶ
τοῦ σοῦ θανοῦσα μὴ 'πολείπεσθαι τάφου,
τοὺς γὰρ θανόντας οὐχ ὁρᾶ λυπουμένους.

1165

1170

ΧΟΡΟΣ.

Θνητοῦ πέφυκας πατρὸς, Ἡλέκτρα, φρόνει·
Θνητὸς δ' Ὁρέστης· ὅστε μὴ λίαν στένε.
πᾶσιν γὰρ ἥμιν τοῦτ' ὀφείλεται παθεῖν.

ΟΡΕΣΤΗΣ.

φεῦ φεῦ. τί λέξω; ποῖ λόγων ἀμηχανῶν
ἔλθω; κρατεῖν γὰρ οὐκ ἔτι γλώσσης σθένω. 1175

ΗΛΕΚΤΡΑ.

τί δ' ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

ΟΡΕΣΤΗΣ.

ἥ σὸν τὸ κλεινὸν εἶδος Ἡλέκτρας τόδε;

ΗΛΕΚΤΡΑ.

τόδ' ἔστ' ἔκεινο, καὶ μάλ' ἀθλίως ἔχον.

ΟΡΕΣΤΗΣ.

οἵμοι ταλαίνης ἄρα τῆσδε συμφορᾶς.

ΗΛΕΚΤΡΑ.

τί δή ποτ', ὃ ἔξεν', ἀμφ' ἐμοὶ στένεις τάδε; 1180

ΟΡΕΣΤΗΣ.

ὃ σῶμ' ἀτίμως κάθέως ἐφθαρμένον.

ΗΛΕΚΤΡΑ.

οὗτοι ποτ' ἄλλην ἥ 'μὲ δυσφημεῖς, ξένε.

ΟΡΕΣΤΗΣ.

φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.

ΗΛΕΚΤΡΑ.

τί δή ποτ', ὃς ξέν', ἀδ' ἐπισκοπῶν στένεις;

ΟΡΕΣΤΗΣ.

ὦς οὐκ ἄρ' ἥδη τῶν ἐμῶν οὐδὲν κακῶν.

1185

ΗΛΕΚΤΡΑ.

Ἐν τῷ διέγνως τοῦτο τῶν εἰρημένων;

ΟΡΕΣΤΗΣ.

ὅρων σε πολλοῖς ἐμπρέπουσαν ἄλγεσιν.

ΗΛΕΚΤΡΑ.

καὶ μὴν ὅρᾶς γε παῦρα τῶν ἐμῶν κακῶν.

ΟΡΕΣΤΗΣ.

καὶ πῶς γένοιτ' ἀν τῶνδ' ἔτ' ἐχθίω βλέπειν;

ΗΛΕΚΤΡΑ.

όθούνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος.

1190

ΟΡΕΣΤΗΣ.

τοῖς τοῦ; πόθεν τοῦτ' ἐξεσήμηνας κακόν;

ΗΛΕΚΤΡΑ.

τοῖς πατρός. εἶτα τοῖσδε δουλεύω βίᾳ.

ΟΡΕΣΤΗΣ.

τίς γάρ σ' ἀνάγκῃ τῇδε προτρέπει βροτῶν;

ΗΛΕΚΤΡΑ.

μητῆρ καλεῖται. μητρὶ δ' οὐδὲν ἐξισοῖ.

ΟΡΕΣΤΗΣ.

τί δρῶσα; πότερα χερσὶν, ἢ λύμῃ βίου;

1195

ΗΛΕΚΤΡΑ.

καὶ χερσὶ καὶ λύμασι καὶ πᾶσιν κακοῖς.

ΟΡΕΣΤΗΣ.

οὐδ' οὐκαρήξαν θύδ' ὁ κωλύσων πάρα;

ΗΛΕΚΤΡΑ.

οὐ δῆθ;. δει ην γάρ μοι σὺ προνέθηκας σποδόν.

ΟΡΕΣΤΗΣ.

ὦ δύσποτμ', ὡς ὁρῶν σ' ἐποικτείρω πάλαι.

ΗΛΕΚΤΡΑ.

μόνος βροτῶν νῦν ἵσθ' ἐποικτείρας ποτέ.

1200

ΟΡΕΣΤΗΣ.

μόνος γὰρ ἥκω τοῖς ἵσοις ἀλγῶν κακοῖς.

ΗΛΕΚΤΡΑ.

οὐδή ποθ' ἴμιν ἔνυγγενῆς ἥκεις ποθέν;

ΟΡΕΣΤΗΣ.

ἐγὼ φράσαιμ' ἀν, εἰ τὸ τῶνδ' εὔνουν πάρα.

ΗΛΕΚΤΡΑ.

ἀλλ' ἐστὶν εὔγουν, ὡστε πρὸς πιστὰς ἐρεῖς.

ΟΡΕΣΤΗΣ.

μέθεις τόδ' ἄγγος νῦν, ὅπως τὸ πᾶν μάθῃς.

1205

ΗΛΕΚΤΡΑ.

ιὴ δῆτα, πρὸς θεῶν, τοῦτό μ' ἐργάσῃ, ξένε.

ΟΡΕΣΤΗΣ.

πείθον λέγοντι κούχῳ ἀμαρτήσει ποτέ.

ΗΛΕΚΤΡΑ.

ιὴ, πρὸς γενείου, μὴ ἔξελη τὰ φίλτατα.

ΟΡΕΣΤΗΣ.

νῦ φημ' ἐάσειν.

ΗΛΕΚΤΡΑ.

ὦ τάλαιν' ἐγὼ σέθεν,

Ορέστα, τῆς σῆς εἰ στερήσομαι ταφῆς.

1210

ΟΡΕΣΤΗΣ.

εὔφημα φώνει. πρὸς δίκης γὰρ οὐ στένεις.

ΗΛΕΚΤΡΑ.

πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκῃ στένω;

ΟΡΕΣΤΗΣ.

οὐδὲ σοι προσήκει τὴνδε προσφωνεῖν φάτιν.

ΗΛΕΚΤΡΑ.

οὐτως ἀτιμός εἰμι τοῦ τεθνηκότος;

ΟΡΕΣΤΗΣ.

ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σύν.

1215

ΗΛΕΚΤΡΑ.

εἴπερ γ' Ὁρέστου σῶμα βαστάζω τόδε.

ΟΡΕΣΤΗΣ.

ἀλλ' οὐκ Ὁρέστου, πλὴν λόγῳ γ' ἡσκημένον.

ΗΛΕΚΤΡΑ.

ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος;

ΟΡΕΣΤΗΣ.

οὐκ ἔστι. τοῦ γὰρ ζῶντος οὐκ ἔστιν τάφος.

ΗΛΕΚΤΡΑ.

πῶς εἴπας, ὃ παῖ;

ΟΡΕΣΤΗΣ.

ψεῦδος οὐδὲν ὅν λέγω.

1220

ΗΛΕΚΤΡΑ.

ἥ ζῆ γὰρ ἀνήρ;

ΟΡΕΣΤΗΣ.

εἴπερ ἔμψυχός γ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἥ γὰρ σὺ κεῖνος;

ΟΡΕΣΤΗΣ.

τὴνδε προσβλέψασά μου
σφραγῖδα πατρὸς, ἔκμαθ' εἰ σαφῆ λέγω.

ΗΛΕΚΤΡΑ.

ὃ φίλτατον φῶς.

ΟΡΕΣΤΗΣ.

φίλτατον, συμμαρτυρῶ.

ΗΛΕΚΤΡΑ.

ὦ φθέγμ', ἀφίκου;

ΟΡΕΣΤΗΣ.

μηκέτ' ἄλλοθεν πύθῃ.

1225

ΗΛΕΚΤΡΑ.

ἔχω σε χερσίν;

ΟΡΕΣΤΗΣ.

ώς τὰ λοίπ' ἔχοις ἀεί.

ΗΛΕΚΤΡΑ.

*ὦ φίλταται γυναῖκες, ὦ πολίτιδες,
ὅρᾶτ' Ὁρέστην τόνδε, μηχαναῖσι μὲν
θανόντα, νῦν δὲ μηχαναῖς σεσωσμένον.*

ΧΟΡΟΣ.

*ὅρῶμεν, ὦ παῖ, κάπὶ συμφοραῖσί μοι
γεγηθὸς ἔρπει δάκρυον ὄμμάτων ἄπο.*

1230

ΗΛΕΚΤΡΑ.

*ἰὼ γοναὶ,
γοναὶ σωμάτων ἐμοὶ φιλτάτων,
ἐμόλετ' ἀρτίως,
ἐφεύρετ', ἥλθετ', εἴδεθ' οὖς ἔχρηζετε.*

1235

ΟΡΕΣΤΗΣ.

πάρεσμεν. ἀλλὰ σῆγ' ἔχουσα πρόσμενε.

ΗΛΕΚΤΡΑ.

τί δ' ἔστιν;

ΟΡΕΣΤΗΣ.

σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύῃ.

1232 — 1252. = 1253 — 1272.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ τὰν ^{*}Αρτεμιν
τὰν αἰὲν ἀδυήταν,
τόδε μὲν οὖ ποτ' ἀξιώσω τρέσαι
περισσὸν ἄχθος ἔνδον γυναικῶν ὃν ἀεί.

1240

ΟΡΕΣΤΗΣ.

ὅρα γε μέν τοι, κὰν γυναιξὶν ὡς ^{*}Αρης
ἔνεστιν· εῦ δ' ἔξοισθα πειραθεῖσά που.

ΗΛΕΚΤΡΑ.

ὅτοτοτοῖ τοτοῖ,
ἀνέφελον ἐπέβαλες, οὐ ποτε καταλύσιμον,
οὐδέ ποτε λησάμενον, ἀμέτερον
οἶν *ἔφυ, κακόν.*

1245

1250

ΟΡΕΣΤΗΣ.

ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρουσία
φράζῃ, τότ' ἔργων τῶνδε μεμνῆσθαι χρεόν.

ΗΛΕΚΤΡΑ.

δι πᾶς ἔμοι
δι πᾶς ἀν πρέποι παρὼν ἐννέπειν
τάδε δίκα χρόνος.
μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.

1255

ΟΡΕΣΤΗΣ.

ξύμφημι κάγώ. τοιγαροῦν σώζον τόδε.

ΗΛΕΚΤΡΑ.

τί δρῶσα;

ΟΡΕΣΤΗΣ.

οῦ μή 'στι καιρὸς, μὴ μακρὰν βούλου λέγειν.

ΗΛΕΚΤΡΑ.

τίς οὖν ἀν ἀξίαν

1260

γε, σοῦ πεφηνότος,
μεταβάλοιτ' ἀν ὅδε σιγὰν λόγων;
ἔπει σε νῦν ἀφράστως ἀέλπτως τ' ἐσεῖδον.

ΟΡΕΣΤΗΣ.

τότ' εἶδες, ὅτε θεοί μ' ἐπώτρυναν μολεῖν
* * * *

ΗΛΕΚΤΡΑ.

ἔφρασας ὑπερτέραν
τᾶς πάρος ἔτι χάριτος, εἴ σε θεὸς ἐπόρισεν
ἀμέτερα πρὸς μέλαθρα· δαιμόνιον
αὐτὸ τίθημ' ἐγώ.

255

1270

ΟΡΕΣΤΗΣ.

τὰ μὲν σ' ὁκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ
δέδοικα λίαν ἥδονῇ νικωμένην.

ΗΛΕΚΤΡΑ.

ἰὼ χρόνῳ μακρῷ φιλτάταν
ὅδὸν ἐπαξιώσας ὅδέ μοι φανῆναι,
μή τί με, πολύπονον ὅδ' ἵδων

1275

ΟΡΕΣΤΗΣ.

τί μὴ ποιήσω;

ΗΛΕΚΤΡΑ.

μή μ' ἀποστερήσῃς
τῶν σῶν προσώπων ἥδονὰν μεθέσθαι.

ΟΡΕΣΤΗΣ.

ἥ κάρτα κἄν ἄλλοισι θυμοίμην ἵδων.

ΗΛΕΚΤΡΑ.

ξιναινεῖς;

ΟΡΕΣΤΗΣ.

τί μὴν οὐ;

1280

ΗΛΕΚΤΡΑ.

ὦ φίλαι, ἔκλυον ἀν ἐγὼ οὐδ' ἀν ἥλπισ' αὐδάν.
ἔσχον ὁργὰν
ἀναυδον, οὐδὲ σὺν βοᾷ κλύουσα
τάλαινα. νῦν δ' ἔχω σε· προύφανης δὲ
φιλτάταν ἔχων πρόσοψιν,
ἄς ἐγὼ οὐδ' ἀν ἐν κακοῖς λαθοίμαν.

1285

ΟΡΕΣΤΗΣ.

τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,
καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,
μήθ' ὡς πατρῷαν κτῆσιν Αἴγισθος δόμων
ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην.
χρόνου γὰρ ἀν σοι καιρὸν ἔξειργοι λόγοι.
ἄ δ' ἀρμόσει μοι τῷ παρόντι νῦν χρόνῳ
σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι
γελῶντας ἔχθροὺς παύσομεν τῇ νῦν ὄδῳ.
οὗτοις δ', ὅπως μήτηρ σε μὴ πιγνώσειατ
φαιδρῷ προσώπῳ, νῷν ἐπελθόντοιν δόμους.
ἄλλ' ὡς ἐπ' ἄτῃ τῇ μάτην λελεγμένῃ
στέναξ'. ὅταν γὰρ εὔτυχήσωμεν, τότε
χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως.

1290

1295

1300

ΗΛΕΚΤΡΑ.

ἄλλ', ω κασίγνηθ', ἂδ' ὅπως καὶ σοὶ φίλον,
καὶ τούμὸν ἔσται τῇδ'. ἐπεὶ τὰς ἥδονάς,
πρὸς σοῦ λαβοῦσα, κούκ όμας, ἔκτησάμην.
κούδ' ἀν σε λυπήσασα δεξαίμην βραχὺ^{αὐτῇ} μέγ' εὔρεῖν κέρδος. οὐ γὰρ ἀν καλῶς
ὑπηρετοίην τῷ παρόντι δαίμονι.

1305

ἀλλ' οἶσθα μὲν τάνθένδε, πῶς γὰρ οὐ ; κλύων
δόθούνεκ' Αἴγισθος μὲν οὐ κατὰ στέγας,
μήτηρ δ' ἐν οἴκοις . ἦν σὺ μὴ δείσῃς ποθ', αἱ
γέλωτι φαιδρὸν τοῦμὸν ὄψεται κάρα.

1310

μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,
κάπει σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρᾶς
δακρυρρήσσουσα. πῶς γὰρ ἀν λήξαιμ' ἔγω,
ἥτις μιᾶς σε τῇδ' ὄδῳ θανόντα τε

1315

καὶ ζῶντ' ἐσεῖδον ; εἰργασαι δέ μ' ἄσκοπα .
ὦστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἀν

τέρας νομίζειν αὐτὸν, πιστεύειν δ' ὄραν.

1320

ὅτ' οὖν τοιαύτην ἡμὶν ἐξήκεις ὄδὸν,
ἄρχ' αὐτὸς ὡς σοι θυμός. ὡς ἔγω μόνη
οὐκ ἀν δυοῖν ἥμαρτον . ἦ γὰρ ἀν καλῶς
ἔσωσ' ἐμαυτὴν, ἦ καλῶς ἀπωλόμην.

ΧΟΡΟΣ.

σιγᾶν ἐπήνεσ' . ὡς ἐπ' ἐξόδῳ κλύω
τῶν ἔνδοθεν χωροῦντος.

ΗΛΕΚΤΡΑ.

εἴσιτ', ὁ ξένοι,
ἄλλως τε καὶ φέροντες οἵ τε οὐτε τις
δόμων ἀπώσαιτ', οὔτ' ἀν ἥσθείη λαβών.

1325

ΠΑΙΔΑΓΩΓΟΣ.

ὁ πλεῖστα μῶροι καὶ φρενῶν τητώμενοι,
πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,
ἢ νοῦς ἔνεστιν οὕτις ὑμῖν ἐγγενῆς,
ὅτ' οὐ παρ' αὐτοῖς, ἀλλ' ἐν αὐτοῖσιν κακοῖς
τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε ;

1330

ἀλλ' εὶ σταθμοῖσι τοῖσδε μὴ 'κύρουν ἐγὼ
πάλαι φυλάσσων, ἦν ἀν ὑμῖν ἐν δόμοις
τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα.
νῦν δ' εὐλάβειαν τῶνδε προνθέμην ἐγώ.
καὶ νῦν, ἀπαλλαχθέντε τῶν μακρῶν λόγων
καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾶ βοῆς,
εἴσω παρέλθεθ', ὡς τὸ μὲν μέλλειν κακὸν
ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμῆ.

1335

ΟΡΕΣΤΗΣ.

πῶς οὖν ἔχει τάντεῦθεν εἰσιόντι μοι;

ΠΑΙΔΑΓΩΓΟΣ.

καλῶς. ὑπάρχει γάρ σε μὴ γνῶναι τινα.

1340

ΟΡΕΣΤΗΣ.

ἥγγειλας, ὡς ἔοικεν, ὡς τεθνηκότα.

ΠΑΙΔΑΓΩΓΟΣ.

εῖς τῶν ἐν Ἀιδου μάνθαν' ἐνθάδ' ἀνήρ.

ΟΡΕΣΤΗΣ.

χαίρουσιν οὖν τούτοισιν; ἢ τίνες λόγοι;

ΠΑΙΔΑΓΩΓΟΣ.

τελουμένων, εἴποιμ' ἀν· ὡς δὲ νῦν ἔχει,
καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

1345

ΗΛΕΚΤΡΑ.

τίς οὗτός ἔστ', ἀδελφέ; πρὸς θεῶν φράσον.

ΟΡΕΣΤΗΣ.

οὐχὶ ξυνίης;

ΗΛΕΚΤΡΑ.

οὐδέ γ' ἐς θυμὸν φέρω.

ΟΡΕΣΤΗΣ.

οὐκ οἶσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ;

ΗΛΕΚΤΡΑ.

ποίῳ; τί φωνεῖς;

ΟΡΕΣΤΗΣ.

οῦ τὸ Φωκέων πέδον
ὑπεξεπέμφθην, σῆ προμηθίᾳ, χεροῖν.

1350

ΗΛΕΚΤΡΑ.

ἡ κεῖνος οὗτος, ὅν ποτ' ἐκ πολλῶν ἔγω
μόνον προσεῦρον πιστὸν ἐν πατρὸς φόνῳ;

ΟΡΕΣΤΗΣ.

ὅδ' ἐστί. μή μ' ἔλεγχε πλείοσιν λόγοις.

ΗΛΕΚΤΡΑ.

ὦ φίλτατοι φῶς, ὦ μόνος σωτὴρ δόμων
Ἄγαμέμνονος, πῶς ἤλθες; ἡ σὺ κεῖνος εἶ,
ὅς τόνδε κάμ' ἔσωσας ἐκ πολλῶν πόνων;
ὦ φίλταται μὲν χεῖρες, ἥδιστον δ' ἔχων
ποδῶν ὑπηρέτημα, πῶς οὔτω πάλαι
ξυνών μ' ἔληθες οὐδ' ἔφαινες; ἀλλά με
λόγοις ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἔμοι. 1360
χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ·
χαῖρ'. ἵσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἔγω
ἥχθηρα κάφιλησ' ἐν ἡμέρᾳ μιᾶ.

ΠΑΙΔΑΓΩΓΟΣ.

ἀρκεῖν δοκεῖ μοι. τοὺς γὰρ ἐν μέσῳ λόγους,
πολλαὶ κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι,
αἱ ταῦτά σοι δεῖξουσιν, Ἡλέκτρα, σαφῆ.
σφῶν δ' ἐννέπω γω τοῖν παρεστώτοιν, ὅτι
νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη·
νῦν οὔτις ἀνδρῶν ἔνδον· εἰ δ' ἐφέξετον,

1385

φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις
ἄλλοισι τούτων πλείοσιν μαχούμενοι.

1370

ΟΡΕΣΤΗΣ.

οὐκ ἀν μακρῶν ἔθ' ἡμὶν οὐδὲν ἀν λόγων,
Πυλάδη, τόδ' εἴη τοῦργον, ἀλλ' δσον τάχος
χωρεῖν ἔσω, πατρῷα προσκύσανθ' ἔδη
θεῶν, δσοιπερ πρόπυλα ναίουσιν τάδε.

1375

ΗΛΕΚΤΡΑ.

ἄναξ "Απολλον, Ἰλεως αὐτοῖν κλύε,
ἔμοῦ τε πρὸς τούτοισιν, ἢ σε πολλὰ δὴ,
ἀφ' ὧν ἔχοιμι, λιπάρεῖ προύστην χερί.
νῦν δ', ὦ Λύκει, "Απολλον, ἐξ οἶων ἔχω,
αἰτῶ, προπιτνῶ, λίσσομαι, γενοῦ πρόφρων
ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,
καὶ δεῖξον ἀνθρώποισι τάπιτίμια
τῆς δυσσεβείας οἵα δωροῦνται θεοί.

1380

ΧΟΡΟΣ.

ἴδεθ' ὅπη προνέμεται
τὸ δυσέριστον αἷμα φυσῶν "Ἄρης.
βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
μετάδρομοι κακῶν πανουργημάτων
ἄφυκτοι κύνες,
ῶστ' οὐ μακρὰν ἔτ' ἀμμένει
τούμὸν φρενῶν ὅνειρον αἰωρούμενον.
παράγεται γὰρ ἐνέρων
δολιόπους ἀρωγὸς εἴσω στέγας,
ἀρχαιόπλοντα πατρὸς εἰς ἐδώλια,

1385

1390

1384 — 1390. = 1391 — 1397.

νεακόνητον αἷμα χειροῖν ἔχων
δὲ Μαίας δὲ παιᾶς
· Ερυῆς σφ' ἄγει, δόλον σκότῳ
χρύψας, πρὸς αὐτὸν τέρμα, κούχῳ ἔτ' ἀμμένει.

1395

ΗΛΕΚΤΡΑ.

ὦ φίλταται γυναικεῖς, ἄνδρες αὐτίκα
τελοῦσι τοῦργον · ἀλλὰ σῆγα πρόσμενε.

ΧΟΡΟΣ.

πῶς δή; τί νῦν πράσσουσιν;

ΠΛΕΚΤΡΑ.

ἡ μὲν ἐς τάφον 1400

λέβητα κοσμεῖ, τῷ δὲ ἐφέστατον πέλας.

ΧΟΡΟΣ.

σὺ δὲ ἐκτὸς ἥξας πρὸς τί;

ΗΛΕΚΤΡΑ.

φρουρήσουσ', ὅπως

Αἴγισθος ἡμᾶς μὴ λάθῃ μολὼν ἔσω.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

αἰαῖ. ἵω στέγαι

φίλων ἔρημοι, τῶν δὲ ἀπολλύντων πλέα.

1405

ΗΛΕΚΤΡΑ.

βοᾶ τις ἔνδον. οὐκ ἀκούετ', ὦ φίλαι;

ΧΟΡΟΣ.

ἥκουσ' ἀνήκουστα δύστανος, ὅστε φρίξαι.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οἵμοι τάλαιν' · Αἴγισθε, ποῦ ποτ' ὅν κυρεῖς;

ΗΛΕΚΤΡΑ.

ἰδοὺ μάλ' αὖ θροεῖ τις.

1398 — 1421. = 1422 — 1441.

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ τέκνον τέκνον,

1410

οἴχτειρε τὴν τεκοῦσαν.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐκ ἔκ σέθεν
φάκτείρεθ' οὗτος, οὐδὲ ὁ γεννήσας πατήρ.

ΧΟΡΟΣ.

ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σε
μοῖρα καθαμερία φθίνει φθίνει.

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ὤμοι πέπληγματ.

ΗΛΕΚΤΡΑ.

παῖσον, εἰ σθένεις, διπλῆν. 1415

ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ὤμοι μάλ' αὖθις.

ΗΛΕΚΤΡΑ.

εἰ γὰρ Αἰγίσθῳ γ' ὅμοῦ.

ΧΟΡΟΣ.

τελοῦσ' ἀραί· ζῶσιν οἵ γᾶς ὑπαὶ κείμενοι.

πολύρρυτον γὰρ αἷμ' ὑπεξάιροῦσι τῶν
κτανόντων οἱ πάλαι θανόντες.

1420

καὶ μὴν πάρεισιν οἶδε· φοινία δὲ χεὶρ
στάζει θυηλῆς "Ἄρεος, οὐ δ' ἔχω λέγειν —

ΗΛΕΚΤΡΑ.

*Ορέστα, πῶς κυρεῖ *;

ΟΡΕΣΤΗΣ.

τὰν δόμοισι μὲν
καλῶς, *Ἀπόλλων εἰ καλῶς ἐθέσπισεν.

1425

ΗΛΕΚΤΡΑ.

τέθνηκεν ή τάλαινα;

ΟΡΕΣΤΗΣ.

μηχέτ' ἐκφοβοῦ
μητρῷον ὡς σε λῆμ' ἀτιμάσει ποτέ.

ΗΛΕΚΤΡΑ.

* * * *

* * * * * * * * *

ΟΡΕΣΤΗΣ.

* * * * * * * * *

ΧΟΡΟΣ.

παύσασθε, λεύσσω γὰρ Αἴγισθον ἐκ προδήλου.

ΟΡΕΣΤΗΣ.

* * * * * * * * *

ΗΛΕΚΤΡΑ.

ὦ παῖδες, οὐκ ἄψορρον;

ΟΡΕΣΤΗΣ.

εἰσορᾶτε ποῦ

1430

τὸν ἄνδρ';

ΗΛΕΚΤΡΑ.

ἐφ' ἥμīν οὗτος ἐκ προαστίου
χωρεῖ γεγηθὼς * * * *

ΧΟΡΟΣ.

βᾶτε κατ' ἀντιθύρων ὅσον τάχιστα,
νῦν, τὰ πρὶν εὖ θέμενοι, τάδ' ὡς πάλιν —

ΟΡΕΣΤΗΣ.

Θάρσει· τελοῦμεν.

ΗΛΕΚΤΡΑ.

ἢ νοεῖς ἐπειγέ νυν.

1435

ΟΡΕΣΤΗΣ.

καὶ δὴ βέβηκα.

ΗΛΕΚΤΡΑ.

τάνθάδ' ἀν μέλοιτ' ἐμοί.

ΧΟΡΟΣ.

δι' ὅτὸς ἀν παῦρά γ' ὡς ἡπίως ἐννέπειν
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς
ὄρούσῃ πρὸς δίκας ἀγῶνα.

1440

ΑΙΓΙΣΘΟΣ.

τίς οἶδεν ὑμῶν ποῦ ποθ' οἵ Φωκῆς ξένοι,
οὓς φασ' Ὁρέστην ἡμὶν ἀγγεῖλαι βίον
λελοιπόθ' ἵππικοῖσιν ἐν ναυαγίοις ;
σέ τοι, σὲ κρίνω, ναὶ σὲ, τὴν ἐν τῷ πάρος
χρόνῳ θρασεῖαν· ὡς μάλιστά σοι μέλειν
οἶμαι, μάλιστα δ' ἀν κατειδυῖαν φράσαι.

1445

ΗΛΕΚΤΡΑ.

ἔξοιδα. πῶς γὰρ οὐχί; συμφορᾶς γὰρ ἀν
ἔξωθεν εἴην τῶν ἔμῶν τῆς φιλτάτης.

ΑΙΓΙΣΘΟΣ.

ποῦ δῆτ' ἀν εἴεν οἱ ξένοι; δίδασκέ με.

1450

ΗΛΕΚΤΡΑ.

ἔνδον. φίλης γὰρ προξένου κατήνυσαν.

ΑΙΓΙΣΘΟΣ.

ἡ καὶ θανόντ' ἤγγειλαν ὡς ἐτητύμως;

ΗΛΕΚΤΡΑ.

οὐκ, ἀλλὰ κἀπέδειξαν, οὐ λόγῳ μόνον.

ΑΙΓΙΣΘΟΣ.

πάρεστ' ἄρ' ἡμῖν ὥστε κἀμφανῆ μαθεῖν.

ΗΛΕΚΤΡΑ.

πάρεστι δῆτα καὶ μάλ' ἄζηλος θέα.

1455

ΑΙΓΙΣΘΟΣ.

ἢ πολλὰ χαίρειν μ' εἴπας οὐκ εἰωθότως

ΗΛΕΚΤΡΑ.

χαίροις ἀν, εἴ σοι χαρτὰ τυγχάνει τάδε.

ΑΙΓΙΣΘΟΣ.

σιγᾶν ἄνωγα κάναδεικνύαι πύλας
πᾶσιν Μυκηναίοισιν Ἀργείοις Φ' δρᾶν,
ώς εἴ τις αὐτῶν ἐλπίσιν κεναῖς πάρος
ἔξηρετ' ἀνδρὸς τοῦδε, νῦν δρῶν νεκρὸν
στόμια δέχηται τάμα, μηδὲ πρὸς βίαν,
ἔμοῦ κολαστοῦ προστυχὼν, φύσῃ φρένας.

1460

ΗΛΕΚΤΡΑ.

καὶ δὴ τελεῖται τἀπ' ἔμοῦ. τῷ γὰρ χρόνῳ
νοῦν ἔσχον, ὃστε συμφέρειν τοῖς κρείσσοσιν.

1465

ΑΙΓΙΣΘΟΣ.

ὦ Ζεῦ, δέδορκα φάσμ', ἄνευ φθόνου μὲν, εὖ
πεπτωκός. εἰ δ' ἔπεστι Νέμεσις, οὐ λέγω.
χαλᾶτε πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως
τὸ συγγενές τοι κἀπ' ἔμοῦ θρήνων τύχῃ.

ΟΡΕΣΤΗΣ.

αὐτὸς σὺ βάσταζ'. οὐκ ἔμὸν τόδ', ἀλλὰ σὸν,
τὸ ταῦθ' δρᾶν τε καὶ προσηγορεῖν φίλως.

1470

ΑΙΓΙΣΘΟΣ.

ἄλλ' εὖ παραινεῖς, κἀπιπείσομαι· σὺ δὲ,
εἴ που κατ' οἶκόν μοι Κλυταιμνήστρα, κάλει.

ΟΡΕΣΤΗΣ.

αὕτη πέλας σοῦ. μηκέτ' ἄλλοσε σκόπει.

ΑΙΓΙΣΘΟΣ.

οἵμοι, τί λεύσσω;

ΟΡΕΣΤΗΣ.

τίνα φοβεῖ; τίν' ἀγνοεῖς; 1475

ΑΙΓΙΣΘΟΣ.

τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις
πέπτωχ' ὁ τλήμων;

ΟΡΕΣΤΗΣ.

οὐ γὰρ αἰσθάνει πάλαι
ζῶντας θανοῦσιν οὖνεκ' ἀνταυδῆς ἵσα;

ΑΙΓΙΣΘΟΣ.

οἴμοι, ξυνῆκα τούπος. οὐ γὰρ ἔσθ' ὅπως
ὅδ' οὐκ Ὁρέστης ἔσθ' ὁ προσφωνῶν ἐμέ.

1480

ΟΡΕΣΤΗΣ.

καὶ μάντις ὃν ἄριστος ἐσφάλλου πάλαι;

ΑΙΓΙΣΘΟΣ.

ὅλωλα δὴ δείλαιος. ἀλλά μοι πάρες
κᾶν σμικρὸν εἰπεῖν.

ΗΛΕΚΤΡΑ.

μὴ πέρα λέγειν ἔα
πρὸς θεῶν, ἀδελφὲ, μηδὲ μηκύνειν λόγους.

τί γὰρ βροτῶν ἀν σὺν κακοῖς μεμιγμένων 1485

θνήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;

ἀλλ' ὡς τάχιστα κτεῖνε, καὶ κτανὼν πρόθες

ταφεῦσιν, ὃν τόνδ' εἰκός ἐστι τυγχάνειν,

ἄποπτον ἥμῶν. ὡς ἐμοὶ τόδ' ἀν κακῶν

μόνον γένοιτο τῶν πάλαι λυτήριον.

1490

ΟΡΕΣΤΗΣ.

χωροῖς ἀν εῖσω σὺν τάχει. λόγων γὰρ οὐ
νῦν ἐστιν ἀγῶν, ἀλλὰ σῆς ψυχῆς πέρι.

70 ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ.

ΑΙΓΙΣΘΟΣ.

τί δ' ἐσ δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν
τοῦργον, σκότου δεῖ, κοὺ πρόχειρος εἰ κτανεῖν;

ΟΡΕΣΤΗΣ.

μὴ τάσσε· χώρει δ' ἐνθαπερ κατέκτανες
πατέρα τὸν ἀμὸν, ως ἂν ἐν ταύτῳ θάνης.

1495

ΑΙΓΙΣΘΟΣ.

ἢ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἴδεῖν
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;

ΟΡΕΣΤΗΣ.

τὰ γοῦν σ'. ἔγώ σοι μάντις εἴμι τῶνδ' ἀκρος.

ΑΙΓΙΣΘΟΣ.

ἀλλ' οὐ πατρώαν τὴν τέχνην ἔκόμπασας.

1500

ΟΡΕΣΤΗΣ.

πόλλ' ἀντιφωνεῖς, ἢ δ' ὁδὸς βραδύνεται.

ἀλλ' ἔρφ'.

ΑΙΓΙΣΘΟΣ.

ὑφηγοῦ.

ΟΡΕΣΤΗΣ.

σοὶ βαδιστέον πάρος.

ΑΙΓΙΣΘΟΣ.

ἢ μὴ φύγω σε;

ΟΡΕΣΤΗΣ.

μὴ μὲν οὖν καθ' ἥδονὴν
θάνης· φυλάξαι δεῖ με τοῦτό σοι πικρόν.
χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην,
ὅστις πέρα πρόσσειν γε τῶν νόμων θέλει,
κτείνειν. τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολύ.

ΧΟΡΟΣ.

ὦ σπέρμ' Ἀτρέως, ως πολλὰ παθὸν
δι' ἐλευθερίας μόλις ἔξηλθες,
τῇ νῦν ὅρμῇ τελεωθέν.

1510

N O T E S.



NOTE S.

DIVISIONS OF THE DRAMA.—1. Prologue, 1—85. Orestes, his friend, and his guardian-servant concert the plot, which is thus made known to the spectators. They withdraw to go to Agamemnon's tomb. 2. First Epeisodium, 86—471. This consists of an anapaestic dirge by Electra, composed strophically, 86—120; of a Kommos in lieu of the usual choral Parodus, in which the Chorus sympathizes with Electra, and seeks to moderate her grief, 121—250; and of a dialogue in trimeters, 251—471. At v. 328 Chrysothemis, Electra's sister, comes out from the palace with mortuary offerings in her hand, which she has been ordered to carry to the slain king's tomb. She informs her sister of a nocturnal vision which had alarmed their mother. 3. First Stasimum, 472—515. The Chorus forebodes a guileful attack of divine justice on the queen and her mate, and deplores the hereditary woes of the Pelopidæ. 4. Second Epeisodium, 516—1057. The queen proceeds from the palace to ask of Apollo, whose statue stood by the portal, deliverance from all threatened evil, which her night vision might portend. She falls into a debate with Electra, in which she justifies Agamemnon's murder, as a re-quital for the sacrifice of Iphigenia. She prays to Apollo, and the prayer seems to be at once answered, for a pre-

tended messenger from a friend gives a thrilling account of Orestes's death. He is the old guardian-servant, and enters the palace with the queen to partake of her hospitalities, 516–822. After a few words of bitterness and despair from Electra comes a *Kommos*, in which the Chorus, though crying to heaven for vengeance, urges Electra to moderation, and seeks in vain to console her, 804–870. Her sister then appears, on her return from the tomb, with the news that offerings, and among them a lock of hair, had been placed on the mound, which could have come from no one but Orestes. Electra soon undeceives her, and avows her purpose, now that their brother is no more, to slay Ægisthus with her own hand. Her sister's attempt to dissuade her provokes her to use words of bitterness and scorn. Chrysothemis retires into the palace. 871–1057. 5. Second Stasimum, 1058–1097. The Chorus regrets the want of readiness on the part of Chrysothemis to espouse her father's cause, is confident that vengeance must come, and applauds Electra's nobleness of mind. 6. Third Epeisodium, 1098–1383. A messenger appears, pretending to be sent by a family relative with the ashes of Orestes. Electra takes the urn into her hands, and breathes out her soul over her brother's remains. When the messenger finds that all is safe, he discloses himself to be Orestes, and proves it by a signet. 1098–1231. The feelings of the two burst forth, first in a lyric passage, *ἀπὸ σκηνῆς*, 1232–1287; and Orestes seems, in his joy, to be forgetting his duty as an avenger of blood, when the guardian-servant (1326) comes forth and urges to instant action. Electra, after recognizing the old man, implores Apollo to aid the cause of righteousness. 1288–1383. 7. Third Stasimum, 1384–1397. Short, as if divine justice could not wait. The presentiment of v. 472 is on the eve of fulfilment; fraud and force will soon deal the blow. 8. Exodus, 1398–1510. The death-cries of Clytemnestra

are heard from within. This terrible scene first takes the form of a *Kommos*, during which Orestes comes forth dripping with gore. *Ægisthus* is seen at a distance. 1398 – 1441. Orestes returns into the palace. Electra, recovering her composure, “palters” with *Ægisthus* “in a double sense.” He enters, sees the queen’s corpse, and finds himself in the avenger’s grasp, who forces him away to the spot where he killed Agamemnon that he may die there. The Chorus retires, satisfied that the family of Atreus has by this struggle freed itself from its woes. 1442 – 1510.

In three scenes three actors appear on the scene together. The chief actor sustained the part of Electra; the second, those of Clytemnestra and Orestes; and the third, those of the guardian-servant, Chrysothemis, and *Ægisthus*. In order to do this, the second actor must enter the house from behind, after seeming to go to the tomb of Agamemnon, and the third must go into the house as the guardian-servant at v. 803, and, passing round behind, appear as Chrysothemis returning from the tomb at v. 871. The third actor, again, must probably have entered the house with Orestes, after v. 1370, and returns in the character of *Ægisthus* at v. 1429.

1 – 10. The old servant, standing at the gate of Mycenæ, points out to Orestes and Pylades the principal objects that were in sight. He begins with the territory which lay around them, for “*Apyos* here, as often in Homer and elsewhere, denotes the region. Indeed, this was its earlier signification, for the word meant *a plain* in the language of the Pelasgi. The region Argos is called the *ἄλσος*, or sacred plot, of Io, something as the city Thebes, in Antig. 845, is called the *ἄλσος* of the local goddess Theba; as Elis is styled by Pindar (Isthm. 2. 40) the *ἄλσος* of Olympian Jupiter, and Africa the *τέμενος* (Pyth. 4. 98) of Ju-

piter; and as Egypt is named by Æschylus (Suppl. 561) Διος πάμβοτον ἄλσος. The city Argus, which was about fifty stades distant from Mycenæ, is next denoted by its *agora*, called Λύκειος, as being under the protection of Apollo Lycius, whose temple, one of the most important in Greece, stood on one side of it. (See Siebelis on Pausan. 2. 19; Leake's Morea, Vol. II. p. 403.) Nearer to their position was the famous temple of Juno, protectress of Argos, distant five-and-forty stades (Herodot. 1. 31) or forty (Strabo, p. 368) from this city, and fifteen (Pausan. 2. 17) or ten (Strabo, u. s.) from Mycenæ, and lying on the left hand to one who looked towards Argos. Pausanias says, Μυκηνῶν ἐν ἀριστερᾷ πέντε ἀπέχει καὶ δέκα στάδια τὸ Ἱραιόν. Finally, the place to which they were come was Mycenæ, rich in gold (Iliad vii. 180); and they stood before the house of its kings, or its acropolis. For the description of this acropolis, and of its recessed gateway, as well as of the strange subterraneous chamber called the treasury of Atreus, the reader is referred to Clarke's Travels, Amer. ed., Vol. IV. p. 177; Dodwell's Greece, Vol. II. p. 228; Leake's Morea, Vol. II. pp. 369–382; Curtius's Peloponnesus, Vol. II. pp. 404–415. Though it is not certain that Sophocles had inspected this scene, nor probable that it was represented before the eyes of the theatre as it appeared, yet it is certain that this description agrees well with what the existing remains show to have been the reality. The opinion of those critics, including also the writers of the Argument, and the Scholiast, who have thought that the poet laid his scene in Argos, and confounded Argos and Mycenæ, seems to be refuted by οἱ δὲ ικάνομεν, v. 8, which shows that the place *where they had arrived* was different from those previously pointed out, and was now mentioned for the first time. There is, however, no doubt that the two cities were often confounded by the tragic poets, as Strabo remarks, Lib. 8, p. 377. Æschylus never mentions Mycenæ. But

NOTES.

Sophocles follows Homer more closely. —— Τροία, the *age*. *Trojanus*, or Troad; as in Eurip. Androm. 968; ἡ μάχη. ἡ ἐν Κορίνθῳ, *in the Corinthian territory*, Demosth. *contra Leptinem*, p. 472 Reiske. —— ἄλσος is in apposition with Ἀργος, and τόδε is the subject of ἔστι understood. —— αὗτῇ. The temple, being nearer to the travellers, is pointed out by ὅδε, the more remote ἀγορὰ by αὗτῃ. —— ίκάνομεν here takes the ordinary perfect sense of ἥκω, *I am come*, as in v. 1102, and Antig. 224. —— φάσκειν is used for an imperative, as in Philoctet. 1411, OEd. R. 462; K. § 306, R. 11; Cr. § 625, but perhaps ἔξεστι of v. 2 was still in the poet's mind. It denotes here *to declare, to say with satisfaction*. —— δῶμα is in the accusative according to Herm.

18. σαφῆ expresses the effect of κινεῖ, == ὅστε σαφῆ εἴναι. See Antig. 791, and comp. v. 27.

19. εὐφρόνη ἀστρων, *night of stars*, i. e. starry night. So Euripides says (Orest. 1685), λαμπρῶν ἀστρων πόλον ἐξανύσας, *making my way to the star-bright heavens*. Comp. πτέρυγι χιώνος, Antig. 114. εὐφρόνη is a word for νύξ, like εὐμενίδες for ἐρινύες, derived from εὐφρων, and used in order to avoid the ill omen which the utterance of these words of gloomy import on certain occasions would afford.

21. Pylades is a mute character: otherwise, in the closing part of the play there would be four speakers on the stage, which was not allowed. The old attendant invites both to deliberate, but Orestes says all that is necessary; the plan having been completely arranged between them. —— ἐμέν. As the text stands, this is for ἔσμέν, and such a form Callimachus uses in a fragment. But if Sophocles had made use of it, we should have known of the fact from the grammarians. Probably ἐνταῦθ' supplies the place of two lost syllables. καθέσταμεν has been conjectured, which Wunder adopts.

22. For the government of ὁκνεῖν, comp. v. 1338, 1368, and K. § 306, c.

24. The construction of γεγός with σημεῖα φάνεις is the same as with δηλοῖς or φάνεις alone. K. § 310, b; Cr. § 633.

26. ἀπώλεσεν. The aorist, as is frequent in comparisons, denotes that which is observed to happen generally and without reference to time, whenever the supposed case can occur. In the next clause, ὁρθὸς is not an epithet of οὐς, but denotes the effect of ἴστησιν. Comp. Herodot. 4. 129, ὁρθὰ ιστάντες τὰ ὅτα.

27. “Quemadmodum, post ὅτε, ἐπεί, ἔως, sive in apodosi ponitur δέ, ita etiam in comparationibus. Proprie in his formulis abrumpi oratio post protasin existimanda est, et deinde alio modo continuari.” Herm.

34. ἀροίμην may, as Herm. observes, be either in the future or the second aorist optative. In *oratio recta*, the construction would be, *I come* — ὡς μάθω ὅπως ἀρωμαι, or ὅπως ἀροῦμαι. ἡρόμην, second aorist, coexists with ἡράμην first aorist.

35. χρῆ is from χράω, *I give an oracle*, being contracted like ζῆ. So ἐξέχρη, OEd. Col. 87, like ζη, from ἐκχράω.

36. αὐτόν, *in person*, and not by the agency of another.

37. Divine justice appointed Orestes, as next of kin to the slain, not only to requite blood with blood, but also guile with guile. Thus not only exact retribution was obtained from the guileful murderers, but the measure also was pursued, of suddenly surprising them in the midst of their guilty enjoyment; — a measure which the Greeks, like the rest of mankind, naturally felt to be worthy of divine justice, and saw pursued in the system of the world. —— χειρὸς is to be taken with σφαγάς, and shows more fully that the murder must be the work of *his own hand*. —— κλέψαι, *clam facere*. So κλέπτουσι μύθους, Ajax 189, *utter with guile*; μάχας χερῶν δόλοισι κλέπτειν, Eurip. Bellero-phon, frag., *wage or win by stealth*.

40. πᾶν τὸ δρώμενον, *all that is doing or going on*. The

passive participle here denotes exact present time, as in v. 1333.

42, 43. *οὐ μὴ γνῶσι = οὐ γνώσονται.* See the note on v. 1052. *μὴ* is not to be supplied in the next clause after *οὐδέ*. —— *ἡνθισμένον.* This participle is probably used to denote the gray hair of the aged servant. Comp. λευκανθὲς κάρα, CEd. R. 742. *For by reason of thine old age and the length of time, they will not know thee, nor will they even suspect thee, since thy head is thus silvered over with age.* But Bothe, and after him Wunder, make *ἡνθισμένον* mean *floribus ornatum*, i. e. crowned as the bearer of good news. The latter observes that two reasons are given why the old servant should not be recognized. 1. The change brought upon him by old age, and the length of time since he had been seen, would prevent his being known. 2. The joyful message and crown of flowers would preclude even suspicion.

45. ἀνδρὸς Φανοτέως, *viro quopiam nomine Phanoteo*. Herm. *ἀνδρὸς* is added, to make it seem that the old man does not know much of Phanoteus, or of his relations with Ægisthus. Phanoteus was the friend of Ægisthus according to v. 671, and would naturally be the first to send such pleasant tidings. He is not to be confounded with Strophius (v. 1111), whom Euripides makes the father of Pylades, and allied in marriage to the house of Atreus (Iph. in Taur. 917–919), and who, as next of kin, and living near the Pythian course (Pind. Pyth. 11. 54), had the care of the corpse of Orestes.

46. *τυγχάνει.* For the omission of *όν*, comp. Antig. 487, and v. 313 *infra*, *ἀγροῖσι τυγχάνει*, where we can use a similar ellipsis in English.

47. *προστίθεις*, i. e. *π. αὐτόν*, sc. *τὸν δρκον.* This construction is adopted, instead of either *ἄγγελλε δρκῷ* or *ἄγγελλε προστίθεις δρκον*, and has the effect of causing the servant's mind to dwell the longer upon the importance of making use of the oath.

48. ἀναγκαῖας τύχης. This phrase in Ajax 485 is used of the unavoidable or constrained condition of slavery. Here it denotes an *unavoidable disaster*, one that came upon him with irresistible violence, a violent death.

49. The Schol. calls attention to the anachronism here; the Pythian games being of later origin. According to the fable, however, they were first instituted when Apollo slew Python.

51, 52. ἐφίέτο, sc. δ Φοῖβος. — καρατόμοις χλιδαῖς, *with the ornament of locks of hair cut from the head*. The locks are called χλιδαὶ as decorations of the head or of the tomb. The Schol. gives both explanations. The first is to be preferred. Comp. Eurip. Phœniss. 223, κόμας ἐμὰς . . . παρθένιον χλιδάν.

54. τύπωμα = ἄγγος, properly a vessel made by beating or hammering. — ἡρμένοι = ἔχοντες ἡρμένον. For this idiom see Aesch. Prometh. 362, 711. — The expression χαλκόπλευρον τύπωμα was suggested by λέβητος χαλκέου πλευρώματα, Aesch. Choëph. 675 (686).

55, 56. πον, opinor. Take the particle with οἰσθα. So Monk. and Herm. But μοι is read instead of πον by an excellent MS. — κλέπτοντες = ἀπατῶντες. Comp. Antig. 681, 1218.

61. κακόν, *of bad omen*. So Brunck and Wunder. It was of ill omen to be reported dead. Comp. Eurip. Helena 1050: βούλει λέγεσθαι μὴ θανὼν λόγῳ θανεῖν; Menelaus replies, κακὸς μὲν ὅρνις; εἰ δὲ κερδανῷ λέγων | ἔτοιμός εἰμι, μὴ θανὼν λόγῳ θανεῖν. I have put a comma, with Schneidewin, after δοκῶ μέν, and take ῥῆμα for a nominative.

63. μάτην = ψευδῶς. — The poet refers to cases like those of Ulysses and Pythagoras, who reappeared after being reputed dead. How Herm. can suppose that the allusion is to men sent into exile and then recalled, I see not: since reputed death is expressly mentioned.

65, 66. “Perperam a Brunckio illatum ὁς [thus]. Ut ὁς

sæpe significantius in principio orationis ponitur, et apud Latinos *qui*, sic etiam ὡς [*in which way*].” Herm. — ἀπὸ φήμης is taken with λάμψειν δεδορκότα, and not with the latter word only. δεδορκότα = ζῶντα. Comp. βλέπειν so used, Eurip. Alcest. 143. — ἀπό, *as the result of*.

72. Supply the verb δέξασθε, which is suggested by its opposite ἀποστείλητε. Comp. Antig. 29.

75. The sense is, *For it is the fit time (to do so), which is for men the chief director of every undertaking*, i. e. which ought to be chiefly consulted and to guide in all things. Comp. Philoctet. 837, where καιρός, *opportunity*, is said to have understanding of all things.

77. ιώ μοί μοι being a standing formula, Dind., Wunder, and Schneidewin omit δύστηνος.

79. ὑπὸ in ὑποστενούσῃ means in an *under tone*.

80. The Schol. notices that Orestes is led away by youthful curiosity, while the old man recalls him to what is useful and prudent.

81. The first person of the subjunctive often stands without a conjunction after βούλει and θέλεις. Comp. Mt. § 516. 3; K. § 259. 1. — κάνακούσωμεν is taken by the Schol. and others for καὶ ἀνακούσωμεν, ἀνὰ denoting *over again*; but by Herm. for καὶ ἐνακούσωμεν.

84, 85. λοντρὰ = χοάς, as in vv. 434, 1139. — κράτος τῶν δρωμένων, *superiority in what we are doing*, the attainment of our designs. νίκη and κράτος take a genitive, as in the phrase νίκη δήριος, Aesch. Agam. 916. — ἐφ' ἡμῖν is instead of a simple dative. Comp. Antig. 57, 139.

87. γῆς ἴστόμοιρος ἀήρ, *aether parem cum terra ambitum habens*. Herm. γῆς is for γῆ by a rare construction, which ὅμοιος and ἴσος sometimes adopt. Comp. Thom. Mag. voce ὅμοιος. The expression is perhaps borrowed from Choëph. 317, σκότῳ φάος ἴστόμοιρον. It was ridiculed, according to the Schol., by the comic poet Pherecrates. For ἀήρ, with a short a, if the text is right, see the metrical note.

89. ἀντίρεις, *opposite, alternating with*, sc. θρῆνος. So Suidas. Some join ἀ. στέρνω together, *directed against, aimed at, the breast*. This is favored by the fact that πληγὴ is rarely found with the genitive of the thing struck in the tragic poets, but usually with that of the weapon. Yet the emphatic position of ἀντίρεις speaks strongly for the sense given by Suidas.—ἡσθού implies a present αἰσθάνει. Hence the subjunctive ὑπολειφθῇ in the subordinate clause.

91. ὑπολειφθῇ. Schol., παρέλθῃ, Brunck, *recessit*. This meaning of the passive has no support from usage, as far as I have noticed. Is not the sense rather, *whenever night is left behind*, i. e. when I pass beyond it into day?

92. τὰ παννυχίδων. For the periphrastic use of the article and genitive see Mt. § 285; Cr. § 477. —— ήδη, *even*, is to be taken with this clause, and not with ξυνίσασι according to Hermann. According to Wunder, the clause denotes time, and is joined with θρηνῶ. It is better to take it as a limiting clause, thus: *and as for my night-vigils even*.

96. ἐξένισεν. Suidas, ἀντὶ τοῦ ἀπέκτεινεν, who cites from Archilochus, ξείνια δυσμενέσι λυγρὰ χαριζόμενος, *giving a bitter reception to an enemy*. So δέχομαι is used of hostile reception, as by Herodot. vii. 138. Erfurdt observes, that the word was chosen as alluding to the fatal entertainment at Agamemnon's return.

100. οἶκτος τούτων. Comp. Eurip. Alcest. 426, for the objective genitive. —— ἄλλης, and not ἄλλον, as pointing at her sisters.

105–109. In the first clause, λεύσσω is to be supplied from the next ensuing, where its place is more emphatic. —— μὴ οὐ προφωνεῖν follows οὐ λήξω. *I will not cease . . . so as not to utter forth*. —— ἐπὶ κωκυτῷ. ἐπὶ denotes object or design, according to Hermann, who translates ἡχώ ἐ. κ., *clamorem ad lucum provocantem alios*; but how could Electra, who despaired (v. 100) of finding sympathy, have

thought of exciting the grief of others? Better, *for the sake of wailing*, i. e. that I may indulge my desire to wail.

111. 'Αρά, the vengeance, which is denounced in curses, personified; *Dira*. The ancients sometimes spoke of 'Αραι in the plural, and sometimes confounded them with the Erinyes. Comp. Aesch. Furies, 395 (417). — In v. 112 'Ερινύες is pronounced in three syllables by synizesis.

114. Several words have fallen out here, as the measure shows. It is not clear, therefore, whether τοὺς ὑποκλεπτομένους is to be taken actively or passively. If the latter, it is the same as τοὺς ἔχοντας (*εὐνὰς αὐτῶν*) ὑποκλεπτομένας (comp. v. 54), i. e. those who have adultery committed against them. As it was not the part of the Furies to punish adultery, Porson and others pronounce these words spurious. But comp. v. 492. If the Furies did not pursue the mere crime of adultery, they might yet show the more wrath against an adulterous murderer.

119, 120. Porson (ap. Monk) thus rendered this passage: *For I am no longer able by myself to draw up the weight of grief, which is in the opposite scale.* — σωκῶ = δύναμαι, ισχύω: a rare word, borrowed perhaps from Aesch. Furies 36, and derived through σῶκος, *strong* (Iliad xx. 72), from ῥᾶς. — ἄγειν, to *raise, weigh, or balance*. Comp. Demosth. ∴ Androt. p. 617 Reiske, χρυσίδες τέτταρες ἢ τρεῖς, ἄγουσα μάστη μνᾶν, *three or four golden vessels, each weighing a mina*. The sense of *weighing* flows from that of *drawing* (i. e. *producing motion* in a loaded scale), as is shown by άρκειν, which has them both. Comp. Herodot. 1. 51.

122 – 125. “Recte Triclinius constructionem explicat τάκεις οἰμωγὰν 'Αγαμέμνονα, quod idem est ac τάκεις οἰμώγουσα 'Αγαμέμνονα.” Herm. The sense then would be what the Schol. gives by the words διὰ τί τήκῃ τῇ ἀκορέστῳ οἰμωγῇ; *why do you thus pine away with never-satisfied lamentations for Agamemnon?* And τάκεις οἰμωγὰν would be a bold example of an accusative following a verb of kindred

sense, since the notion of *pining away* may include the grief which causes it, and the expressions of grief, or lamentation. Comp. the associated words κλαίω, τέτηκα, κάπικεκύω, in v. 283. But the use of the *active* τήκω in the sense of pining away is unsupported. Wunder explains it as meaning here *to make to flow, to pour out*; and defends τ. οἰμωγὰν by the analogy of τήκειν δάκρυα. But all this is without foundation; no such expression as τήκειν δάκρυα can be produced. —— οἰμωγὰν . . . Ἀγαμέμνονα. As verbs of weeping and lamenting sometimes take an accusative of the object towards which or whom the feeling is directed (comp. οἴμωξαι συμφοράν, v. 789, φμωξ̄ ἀδελφόν, Eurip. Electr. 248), and as verbals sometimes adopt their verbs' accusatives, (comp. Antig. 786, note,) the government of 'A. by οἰμωγὰν may be justified. Yet, if τήκεις involve the idea of grief, it is better to take the personal accusative, as well as the other, immediately with the verb. Comp. Trachin. 50, πανδάκρυτ' ὁδύρματα | τὴν Ἡράκλειον ἔξοδον γωμένην, *weeping over the departure of Hercules with tearful complaints*:

126. ὡς, *utinam.*

129. γενέθλα, Doric for γενέθλη.

137. τὸν ἐξ Ἄΐδα λίμνας πατέρα, is for τὸν ἐν Ἄΐδα λίμνᾳ π. by an attraction of the preposition to ἀντάστεις, which contains the idea of bringing *out of* the lower world. So Herodotus (7. 37) says, ὁ ἥλιος ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἔδρην ἀφανῆς ἦν, for ἐν οὐρανῷ; and Aeschines says that Demosthenes τὴν ἀπὸ στρατοπέδου τάξιν ἔλιπεν.

140, 141. The sense is, *Thou art destroying thyself by passing on in thy weeping from moderation to excessive grief.* στενάχονσα, owing to the influence of the prepositions ἀπό, ἐπί, is taken in a pregnant sense. Comp. Alcest. 67.

147. ἄραρεν, from ἄραρον, second aorist, which has a short in the penult, while the penult of the perfect ἄραρα is long.

149. Διὸς ἄγγελος. The nightingale is so called as the messenger of spring, sent by Jove.

150. For $\sigma\epsilon\delta'$, after the vocative, see Prometh. 3. $\nu\mu\omega$ = $\nu\nu\mu\zeta\omega$. Comp. v. 598. She regards Niobe's state of ceaseless grief as divinely blessed.

151. $\delta\tau\epsilon$ for η . See Mt. § 483. —— $\epsilon\nu\tau\alpha\phi\varphi$. Comp. Antig. 823.

152. $a\lambda\iota\iota$. “Non gemit Niobæ sortem, sed de se ipsâ cogitans ita exclamat.” Herm.

155, 156. The sense is, *in regard to which* (sc. $\delta\chi\sigma$), *you surpass those within* (the house), *with whom you are of common origin, and their sister by birth.* —— περισσὰ follows $\pi\epsilon\rho\iota$ in taking a genitive $\tau\omega\nu\epsilon\nu\delta\omega\nu$ ($\delta\eta\tau\omega\nu$).

157 – 163. $\sigma\iota\alpha$, *of which description*, i. e. one of whom. In the next lines Orestes is mentioned by a natural association of ideas, although not one $\tau\omega\nu\epsilon\nu\delta\omega\nu$. —— $\delta\chi\epsilon\omega\nu$ is taken by the extant Scholiast, Suidas, and others, for a participle. $\delta\lambda\beta\iota\omega\sigma$ is put in pointed opposition to it, and may have been pronounced after a pause. The next words show why he is $\delta\lambda\beta\iota\omega\sigma$, i. e. $\delta\nu=\delta\tau\iota\alpha\omega\tau\omega\sigma$. The sense, freely given, is, *and Orestes, who passes in grief his secluded youth, — happy one because Mycenæ's famed land shall one day receive him, — the scion of a noble house, — brought back to this soil by Jove's propitious guidance.* $\kappa\mu\pi\pi\tau\dot{\alpha}$ refers to the remote and secluded place of safety where he was brought up, away from those who wished his death. Hermann, taking $\delta\chi\epsilon\omega\nu$ as a noun, makes the sense of the clause in which it occurs, *happy in his youth* (hidden, i. e.) *secluded from sorrows.* But, as Wunder observes, the reason for mentioning these relatives of Electra is to dissuade her from excessive grief, by showing that they have equal reason for it. —— $\beta\eta\mu\alpha$ here appears to be the verbal of the causative sense of $\beta\alpha\iota\omega\omega$, which its first aorist has. —— $O\acute{r}\acute{e}\sigma\tau\alpha\nu$ takes the case of its relative, instead of appearing in the first clause as a nominative. See Antig. 404, and K. § 332. 15; Cr. § 525.

164. $\delta\kappa\alpha\mu\alpha\tau\alpha$ = $\delta\kappa\alpha\mu\alpha\tau\omega\sigma$.

165. *οἰχοῦ*, Suidas and Schol. *μεριέρχομαι*. *Miesiae oberrationis vim habet*, says Ellendt. May it not better, like *οἴχομαι*, Ajax 1128, = *ἀπόλλυμαι*. Comp. the parallel passage, vv. 303, 304.

166. *τὸν ἀνήνυτον οἴτον κακῶν*, *hanc perpetuam sortem malorum*. Herm.

169, 170. *τὶ ἀγγελίας* = *τὶς ἀγγελία*. Comp. Antig. 1229; Mt. § 442: 3. —— *ἀπαγόμενον* has a passive sense, according to Herm., so that the sense is, *what message goes to him from me without being frustrated of its purpose*. But the active sense is better, for the words *ἄει ποθεῖ* contain the substance of the messages of Orestes to his sister, and *οὐκ ἀξιῶ φανῆναι* explains the cause why *ἀπαγόμενον* is used. *What message comes for me without (deceiving or) disappointing me.*

174. Brunck with most MSS. reads: *ἔτε μέγας ἐν οὐρανῷ*. Heath proposed *ἔτι μέγας οὐρανῷ*. *ἔτι* has since been found in a Florence MS., and *ἐν* renders the verse unlike the corresponding one in the strophe. Hermann gives *μέγας ἔτι ἐν οὐρανῷ*.

179. *εὐμαρής*. Schol. recent., *εὐμαρείας πάροχος*, i. e. *kind, affording relief from pain or sorrow*. *εὐμαρεία* is used of relief from pain, Philoctet. 704.

180 – 184. The sense is, *For neither is he, who inhabits Crissa's cattle-feeding shore,— the boy born of Agamemnon, not to return; nor is the god, who reigns by the Acheron, regardless.* *ἀπερίτροπος*, meaning properly *non redux*, and therefore here implying his being regardless of vengeance, by *zeugma*, in the second clause, takes the place of a word with that meaning, e. g. *ἀνεπίστροφος*, or, according to the Schol., is taken in two senses. So Herm. and Ellendt. Others give it the sense *mindless* in both clauses. —— *βουνόμον ἀκτὰν* is in apposition with *τὰν Κρίσαν*, where the article is used because the place was well known. Comp. *τῆς Κορίνθου*, CEd. R. 936, spoken of for the first time, and *τὰς*

Aθῆνας, CEd. Col. 24. Here the fertile Criscean plain is intended, which lay under Parnassus around the gulf of the same name, and in which (v. 730) the Pythian games were held. The poet includes in the plain of Crisa or Crissa the lower plain of Cirrha, which was probably in his days untilled and devoted to Apollo, a grazing-place for his sacred flocks. (Comp. Æschin. c. Ctes. § 107 Bekker.)

185. δὲ πολὺς θίστος, *vitæ plurima pars*, i. e. *vis vitalis potissima*, Ellendt; θίστος being, not *time of life*, but *force* or *vigor of life*.

186. ἀνέλπιστος, *with hopes unfulfilled*. —— ἀρκῶ, Suid. ισχύω, ὑπομεῖναι δύναμαι.

189. ἀναξία, Suid. ἀξίαν οὐκ ἔχουσα, ἀλλ' ἄτυπος. —— ξηρός, *a settler who is not a native, a stranger*.

192. κεναῖς τραπέζαις, the opposite of πλούσια τράπεζα, v. 362. —— ἀφίσταμαι, *I place myself near, or by*. ἀφίσταμαι, the common reading, arose perhaps from the wrongly written ἀφίστημαι, which is found in a Florence MS. Schneidewin inserts into his text ἀφίστημαι with κανάς τραπέζας, which it would require.

193 – 197. The sense seems to be, *Sad was the cry uttered at his return; sad was it when in thy father's bed-chamber the stroke of brazen hatchets was aimed against him*. By this, Hermann understands the laments of the people presaging Agamemnon's death, upon his return, and soon afterwards bewailing it. But the cry of the murdered prince is probably intended. Two events are not spoken of, but by a climax (*οἰκτρὰ δέ*) the poet rises to the height of the horror, — to the murder of Agamemnon at the banquet. —— νόστοις is the time, and the preposition ἐν need not be supplied. —— οἱ is Hermann's emendation for οὐ, and seems necessary for the sense. “Hiatum accepit poeta ab epicis,” says Herm., who cites a parallel case from Trachin. 650, *ἀ δέ οἱ*. —— Agamemnon, according to Æschylus, was slain at the bath, where his wife, who was

attending upon him, entangled him in a tunic sewed together at the top. Comp. Æsch. Agam. 1078, 1097, 1518 (ed. Blomf.). Euripides says the same, Electr. 155. "I weep for thee, my unhappy father," λουτρὰ πανύσταθ' ὑδρανάμενον χροῖ | κοίτᾳ ἐν οἰκτροτάρᾳ θανάτου. *κοίταις* Brunck translates by *thalamo*, the chamber where he was bathing before the feast, but Wunder regards it as denoting the sofa on which, after the custom of his own time, the poet represents Agamemnon as lying during the feast, where, according to Homer, Odyssey xi. 419, he met with his death. —— γενύων. Comp. Antig. 249.

198–200. The sense is, *It was Fraud that planned, it was Lust that slew; horribly engendering a horrible Form.* The poet gives life to means, motive, and result. The horrible form horribly engendered in this union of fraud and lust was the murder of a husband by the plot of adulterers. —— *φράσας* takes the sense of the middle. —— *προφύτεύσαντες* is not anterior to the action of the verb, but epexegetical, = καὶ οὗτος προεφύτευσαν. —— εἴτ' οὖν, etc. The mind, full of the more than mortal horror of the crime doubts whether some wrathful avenging deity were not the author. —— βροτῶν. Supply *τις*, as v. 1323. —— δ ταῦτα *πράσσων*, *the doer of these deeds.* The participle lays aside reference to time.

201, 202. The sense would be complete without *πλέον*, or with *ἐχθρὰ* merely, instead of *ἐχθίστα*; but the union of the two constructions gives force to Electra's expression of her feeling. δὴ also adds emphasis to the superlative, as it often does elsewhere. Mt. § 603.

205, 206. *τοὺς*, referring to *δεῖπνα*, is attracted or assimilated in gender to *θανάτους*, which is in apposition. The feast was her father's death. —— διδύμαιν *χειροῖν*, *the twin hands* of the guilty pair. For *θανάτους χειροῖν*, comp. v. 37.

209. *οἰς*, sc. the murderers implied in *χειροῖν*.

213. Take *φράζον* by itself: *φωνεῖν* is for *φώνει*.

214. ἐξ οἵων. Schol., ἐξ οἵων δύναθων, and so Brunck. ἐξ οἵων αἰτιῶν would better express the idea. — τὰ παρόντα = τὰ νῦν, νῦν. Schneidewin (who also puts an interrogation mark after *ἰσχεις*) explains οἵων as equivalent to τοῖων οῖα, the phrase thus being the same as οἵων τῶν παρόντων. Comp. K. largest Gr. § 788. 5. The sense then is a good one. By such conduct as the present, you run into mischief of your own causing. — οἰκεῖας = ἴδιας.

218. Sc. because by despondency and grief she irritated her mother and Ægisthus, as v. 290 shows.

219, 220. A passage of difficult construction. One Schol. paraphrases it thus: τοῖς κρατοῦσιν οὐ δί' ἔριδος δεῖ τὰ ταῦτα προσπελάζειν; and Brunck, after another, still more loosely, *atqui cum potentioribus jurgio contendere haud conducibile est.* The construction must be τὰ δὲ (i. e. ταῦτα or κατὰ ταῦτα δὲ) οὐκ ἔριστα (οὐ δεῖ ἔριξειν) τοῖς δυνατοῖς, οὐτε πλάθειν αὐτοῖς (δι' ἔριδος). These things are not to be made matters of contention with the powerful so as to approach them, i. e. so as to come to their very face in the contention.

223. ἐν γὰρ δεινοῖς seems to be an instance of the causal proposition introduced by γάρ, coalescing with the proposition, the cause of which is assigned. Fully expressed, it would be ἐν γὰρ δεινοῖς εἰμι. The sense of the passage is, *So dreadful are the evils of my state, that I will make no attempt to ward off the calamities arising from indulging my grief.* ταύτας ἄτας refers to v. 215 seq.

226. “Scholiastæ et Suidas τίνι pro πρὸς τίνος accipiunt: quos sequitur Brunckius: recte. Hoc dicit, *a quo enim opportuna afferente utile quid audiam, i. e. quis ita opportuna sentit, et utile quid ad me consolandum proferat.*” Herm. For the construction of the dative τίνι, comp. Mt. § 394. 3, and see v. 442.

232. ἀνάριθμος θρήνων. Comp. χρόνος ἀνάριθμος ἡμερῶν Trachin. 247, and for the genitive, the phrase in v. 36.

237. ἀμελεῖν ἐπί τινι is a rarer construction for ἀμελεῖν τινος. This verb is even found with an accusative.

240–244. The sense is, *Nor, if I am possessed of any good thing, may I enjoy it in quiet, if I restrain the wings of loud lamentations, so that they honor not my parent.* πρόσκειμαι χρηστῷ = χρηστὸν πρόσκειται μοι, is attached, or pertains, to me. Comp. 1040. —— ισχουσα = ἐὰν ισχω. —— γονέων for γονέως. —— ἐκτίμους denotes the effect of ισχουσα, = ὅστε ἐκτίμους εἶναι, ὅστε μὴ τιμᾶν. Comp. Eurip. Hec. 691. οὐδέποτε ἀδάκρυτον ἀστένακτον ἀμέρα μ' ἐπισχήσει, i. e. *will stop me from, or keep me without, weeping, etc.*

244–250. For *ei* with the fut. indic., and an optative in the apodosis, instead of another fut. indic., see Mt. § 524. 2. 1. —— γὰ τε, etc., i. e. held in no more honor than other dust, and regarded as of no account. —— *oi δὲ*, i. e. *oi δὲ κτανόντες*. —— ἀντιφόνους = ἀντὶ τοῦ φόνου. —— αἰδώς, apparently here *the dread of doing wrong, and ἐνσέβεια, piety, reverence both towards parents and the gods.* Comp. vv. 308, 968 (where reverence for a deceased brother is included), and 1097; and see v. 589, note.

251. τὸ σὸν σπεύδουσα, *tuis rebus studens.* The same phrase occurs in Plat. Gorg. 455. C. For σπεύδειν with an accus., see Mt. § 423. —— For τούμδον αὐτῆς (v. 252), see Cr. § 503; Ajax 1015, τὰ σὰ κράτη θανόντος. The phrase means, *anxious to show my friendship, and the previous clause, anxious to keep you from embittering your enemies by too loud grief.*

255. The sense is, *if on account of my frequent lamentations I appear to you to be too much oppressed with sorrow, or afflicted.*

259. The relative refers not to τάδε, the immediate antecedent, but to πατρῷα πήματα, the chief subject of thought. πατρῷα may denote *derived* or *inherited from a father*, as we speak of a man's paternal estate. Comp. OEd. Col. 1198, *εἰς ἐκεῖνα ἀποσκόπει πατρῷα καὶ μητρῷα πήματα' ἄπαθες.*

261. τὰ μητρὸς . . . ἔχθιστα = μήτηρ . . . ἔχθιστη. The construction with the verb is the same as in Trachin. 1174, ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, and probably rises from an ellipsis of ὄντα, the participle being sometimes joined with this verb, instead of the infinitive.

265. Wunder remarks that *τητάσθαι* = *carere*, and not *privari*. This explains why the present and not the aorist is used. So *infra*, v. 1326.

269. *παρεστίος*, like many adjectives, may be resolved into a preposition and its primitive noun, = *παρὰ τῇ ἔστιᾳ*. Comp. Mt. § 446. 8, and v. 419.

271. *τελευταῖαν*, *extreme*. I have not found this meaning of the word elsewhere in the tragic poets. —— *ἡμιν*, as Ellendt writes it, or *ἡμίν*, with a short, occurs twenty-six times in Soph., but neither Æsch. nor Eurip. has an inclined form of *ἡμῖν* or of *ἡμᾶς*.

275–277. *τλήμων*. Schol. *τολμηρά, ἀναιδῆς*. But see v. 439, note. —— *τοῖς ποιουμένοις*. Comp. v. 40, note.

278. *εύροῦσα*, *having reached*. “Cum ad diem illum rursus pervenit.” Ellendt. —— *τότε, olim*. Brunck. But the word means nothing more than *then*, i. e. at that well-known time. By *that day* the poet intends that day of each month.

280. *μηλοσφαγεῖν*, though a neuter, adopts the construction of *σφάττειν*, its primitive. Or *ἱερὰ* may be an instance of the apposition which we have in Alcest. 7.

283. *πατρὸς* follows *ἐπωνομασμένην*. So *ἐπώνυμός τινος*, *καλεῖθαι ἐπὶ τινος*, are used, the preposition answering in these cases to our *after*. Comp. Mt. § 375. 3.

285. *αὐτὴν* stands for *ἔμαυτήν*. K. § 302. 8; Cr. § 506.

287. *λόγοισι γενναία*, Schol. *εὐγενῆς λόγοισι, καὶ οὐ πράξεσιν*. And so Brunck. It is better, with Erfurdt, to explain the phrase ironically, as referring to the low, abusive language of Clytemnestra, a specimen of which follows.

289. *δύσθεον*. Suid. *ἀσεβές*. So Æschylus uses the

word in several places. Here in Clytemnestra's mouth it denotes impiety shown by failure in filial duty towards herself. Brunck renders it *diis invisum*.

292. *οἱ κάτω θεοί*. Comp. vv. 110, 184.

300. I follow Dindorf and others in reading *ταῦτα* for *ταῦτα*, according to Blomfield's conjecture. The sense seems to be, *And her renowned husband at the same time, being near by, (urges the same things with her, i. e.) urges the same invectives which she had used.* For *σὺν* adverbial, comp. Antig. 85. Below, v. 746, it is perhaps separated from the verb by tmesis. For *αὐτῇ* depending on *ταῦτα*, see K. § 284. 4; Cr. § 400.

301, 302. The sense is, *This utter coward, this mere evil, that fights his battles with woman's help.* —— *ἡ πᾶσα βλάβη* occurs in the same sense in Philoct. 622, cited by Brunck. The phrase is like many in Greek, and like our expression *I am all attention.* —— *τὰς μάχας, the battles which he fights.* Comp. the same words, Thucyd. 4. 92.

305, 306. *μέλλων* = *βραδύτων*. —— *διέφθορεν*. The earlier Attic writers used this second perfect in a transitive sense in preference to *διέφθαρκα* (which, however, was also in use), while in Homer, in the Ionic and latest Attic writers, the intransitive sense was current. —— *τὰς οὖσας . . . καὶ τὰς ἀπούσας ἔλπιδας.* “What she had and what were about to arise.” Schol. “Spem quam in se ipsa et in illo absente repositam habet.” Herm. Ellendt explains the phrase as a formula including all possible hopes, although neither *οὖσας* nor *ἀπούσας* may have any definite meaning. But if this had been the case, could the two kinds of hopes have been so separated from one another as they are here by two articles? The Schol. seems to have hit the meaning nearest. Hopes near at hand (for *οὖσας* = *παρούσας*, comp. Antig. 1109) are such as she at any time cherished; hopes at a distance are such as might after a time be awakened in her breast.

308, 309. For the play upon *κακὸς* comp. Alcest. 705.

— Hermann and other editors have *πολλή γ'* for *πολλή στ.*

313. *θυραῖον οἰχνεῖν*, *to go abroad*. So Trachin. 533, *θυραῖος ἥλθον*. *θυραῖον* = *ἔξω θυρῶν*. Comp. v. 269. — For *τυγχάνει*, sc. *ων*, see v. 46.

317 – 320. *τοῦ κασιγνήτου*. For the genitive after verbs of *saying*, see K. § 273. F; Cr. § 356; and comp. Ajax 1236. — *ἥξοντος, ἡ μέλλοντος*. The participle in such cases usually is accompanied by *ὡς*, and may be expressed by an infinitive: Comp. Mt. § 569. — *τί* for *ὅτι*. Rare in Attic. — *φιλεῖ ὄκνεῖν*, Schol. *εἴωθεν ἀναβάλλεσθαι*.

323. “Non possunt hæc verba exprimere, quod volunt interpretes, *alioqui non tam diu vixisset*; sed hoc dicit Electra, *non enim diu viverem*, nempe si ille non veniret.” Herm.

324. *δόμων*. It is comparatively rare that the genitive stands without a preposition in answer to the question *whence*. Comp. Antig. 10.

325. *φύσιν, by birth*. This word is nearly superfluous, as in v. 1125. — For v. 328, comp. vv. 122 – 125.

331. The sense is, *not idly to indulge your rash anger*. Ellendt interprets *θυμῷ ματαίῳ* more generally *perversitati tuae*.

332. *οἶδα κάμαυτὴν ὅτι ἀλγῶ*, for *οἶδα ὅτι καὶ αὐτὴ ἀλγῶ*, *I know that I myself also grieve*. For this form of sentences, comp. Antig. 318; Cr. § 614.

335. *ὑφειμένη*, sc. *τὰ ιστία*, *lowering my sails*. The perf. pass. often has a middle sense.—The sense of the next line is, *and not to seem to be engaged in something, and yet to bring no harm* (upon the murderers, i. e.) not to show that I meditate vengeance which will be ineffectual.

340. The sentiment is like that in Antig. 63. — For a plural in lieu of a singular verbal, comp. Antig. 677. *πάντα* is probably an accusative.

342. The Schol. and Hermann take *μέλειν* as a personal

verb here with *σὲ* for its subject = φροντίζει; a rare usage found, according to Hermann, *Æsch. Agam. 378*, *Eurip. Herc. Fur. 772*. — For τῆς τικτούσης, and the reason why τῆς τεκούσης is not used, see *Prometh. 849*, note (2d ed.).

343. τὰ μὲν τουθετήματα, your *admonitions addressed to me*. This is the objective use of the possessive pronoun. — For the government of κείνης, see Cr. § 381.

346. φρονοῦσα = φ. εὖ, the opposite of φ. κακῶς. Choose, says Electra, either to act a foolish part like me, or to be wise (in a prudential point of view) and neglect your father.

349. τιμωρεῖσθαι τινι, to avenge one's cause; τινι, to revenge upon, or punish, one. τιμωρουμένη, trying to punish.

351. πρὸς κακοῖσι, besides the calamities now existing. — ἔχει, this conduct has in it. Comp. *Antig. 68*.

356. ἐκεῖ is here used of the world below, as in *Alcest.* 744. This may be easily gathered from the context, but is owing to euphemism. — χάρις is here *the pleasure arising from receiving an honor, gratification*, and stands instead of τιμὴ repeated. Comp. *Antig. 514*.

357. ἡμίν. This dative is not without its force. The sense is, *Thou who hatest for us*, i. e. *our hater*, or *you who pretend that you hate*.

363. The sense is, *Let me have it for my only food, that I do not grieve myself*, i. e. that I escape the pain which base submission to them would occasion me, and rather cause *them* trouble. A similar expression occurs in *Isocrates Areopagit. § 82*, Bekker: οὗτως ἐπαιδεύθησαν οἱ πολῖται πρὸς ἀρετὴν ὥστε σφᾶς μὲν αὐτοὺς μὴ λυπεῖν. See also *Eurip. Cyclops, 338*. Brunck changed μὴ into νιν (*αὐτούς*). But in that case it is not easy to see why ἐμέ, and not με, is used. In the received text, ἐμὲ stands for ἐμαυτήν, “quia tantumdem est,” says Herm., “ac si dixisset τὸ ἐμὲ μεν μὴ λυπεῖν, λυπεῖν δὲ τούτους.” And this sense Musgrave had

previously expressed in his note. Comp. 461, where *σοι*, in an enumeration of several persons, stands for *σαυτῷ*. The same is true in a contrast, Eurip. Phœniss. 508: *τοῦτο οὐν τὸ χρηστὸν . . . οὐχὶ βεβούλομαι | ἀλλὰ παρεῖναι μᾶλλον ἢ σώζειν ἐμοί*. In such cases the mind rests simply on the person as joined or contrasted with others, and not on the reflexive act.

369 – 378. *μηδὲν πρὸς ὄργήν*, say *nothing angrily* (literally, that has a leaning to, or looks towards anger). Comp. vv. 464, 921. — *ἡθάς . . . πως*, *pretty much accustomed*. For the gen. *μύθων*, comp. Cr. § 376. — *τῶνδε*, *the ills I now endure*. She means, that nothing can be worse.

380. According to Mt. § 608. 5, *μήποτε* is here used, and not *οὔποτε*, because the clause is subjective, i. e. what is said is dependent upon, and exists in the view of Clytemnestra and Ægisthus.

384. *ἐν καλῷ*, *in good time*. See Antig. 1097, *ἐν δαινῷ*, note.

385. In reply to Elmsley, who would read *γὰρ* for *δῆ* after Triclinius, Herm. says, “Optime convenit illud. *δῆ, ergo, animo indignanti decretumque contemnenti.*” — The sense is, *What! have they then even resolved to do these things to me?* *Βεβούλευνται* has a middle sense.

388. i. e. *τίς ἔστιν οὗτος ὁ λόγος*, or *αὕτη ἡ ἀρὰ ἦν ἐπηράσω*. Comp. Antig. 427.

396 – 403. *εἰκαθεῖν*. See Antig. 1096, note (2d ed.). — *σὺ ταῦτα θώπευ*’, *do you act such a cringing part if you please*. For the accus. *ταῦτα*, comp. Antig. 550, 743. — *οὐκ ἔμοὺς τρόπους λέγεις*, *you do not speak of my character*, i. e. what you speak of is not my character; unless *λέγεις* can have the sense, you do not *speak*, i. e. *display in what you say*. — *τιμωρούμενοι*. For the gender, see Alcest. 383. — *μή . . . κενή*, *I hope I am not yet so far devoid of sense*. “Electra says *μή πω* in the feeling of human weakness, as if in the course of time she could not be sure

of not acting as her sister suggested." Schneidewin. Rather she speaks in scorn, which is her present state of mind.

404. ἐστᾶλην, *I set out to go.* —— δδοῦ follows the antecedent of οἴπερ, ἐκεῖσε, *thitherward.* —— τᾶρα = τοι ᾧρα.

405, 406. Brunck observes that the victims, whose blood was poured out as a libation upon the tomb, were there burnt. He conceives of Chrysothemis as being attended by servants carrying victims. But it is plain from vv. 405, 431, that the offerings were in her own hand. She went alone to offer a libation to her father, and εμπυρα must be understood, as Triclinius and several modern critics remark, of unbloody offerings. Comp. v. 440. Erfurdt remarks that the offering of Orestes, v. 894, was of the same kind. —— τυμβεῦσαι χοás = ἐπιτυμβίους χοὰς δοῦναι. Antig. 901. This verb in Ajax 1063, Eurip. Hel. 1245, means, *to put in a tomb*; here, *to put on a tomb*. For its neuter force, *to be in a tomb*, see Antig. 888.

408. "Monkius conjicit ὅν γ' ἔκταν' αὐτή. At recte hic abest γέ. Non enim ipsa his verbis respondet Chrysothemis, sed quid Electra in mente habeat dicit." Herm. The words in Electra's mouth would have been without γέ; or at least Chrysothemis would not have given them the emphasis contained in that word.

410. δοκεῖν ἐμοί. ὡς and δοσον, which are usually found with such restricting infinitives (comp. Alcest. 801), are sometimes omitted.

411. ἀλλὰ is used in opposition to something not expressed. *If never before, be with us yet at least now.* Comp. λέγ' ἀλλὰ τοῦτο, v. 415, *if you know but little, yet tell this;* ἀλλὰ τῷ χρόνῳ, v. 1013, *if never before, yet at length.*

419. πῆξαι ἐφέστιον = πῆξαι ἐφ' ἐστίᾳ. Comp. v. 269. This dream resembles that of Astyages in Herodot. I. 108. —— For this sceptre comp. Iliad ii. 101.

425. This seems to have been a custom, the object of

which was to obtain the aid of the Sun or of the Gods, in averting evil portended by dreams. Comp. v. 644. In Eurip. Iph. in Taur. 42, cited by Brunck, Iphigenia says, *The novel visions which this night has brought, I will tell to the air, εἴ τι δὴ τόδ' ἔστ' ἄκας.*

428 – 430. *vuv, therefore.* The connection seems to be, “I beseech you, therefore, do nothing rashly, for our mother, in her alarm caused by the vision, will use violence against you to prevent you from injuring her.” — *εἰ γὰρ . . . πάλιν, For if you will reject me (my advice), at another time you will come after me, in the midst of your trouble.*

433. *ιστάναι κτερίσματα, to place (there) mortuary offerings.*

435. By a fine zeugma *κρύψον*, in the clause with *κόνει*, supplies the place of a verb of appropriate signification with *πνοαῖσιν*, as *σκέδασον* or *δόσ*. — For the next line comp. Antig. 197. — *vuv = αὐτά*, as in Prometh. 55, and v. 624 *infra*.

439 – 441. *ἀρχήν, omnino.* It is taken with *οὐκ ἀν . . . ἐπέστεφε.* — *τλημονεστάτη.* Passow gives this word, which obviously denotes a moral quality here and in v. 275, as in Philoct. 363, the sense of *bold, ready to undertake any crime.* But the analogy of *δύστηνος*, when denoting crime, as in vv. 121, 806, rather favors the signification *miserable* or *wretched* (in a moral point of view). — *ἐπέστεφε χοὰς τῷδε = ἐπέστεφε τῷδε χοᾶς.* Mt. § 411, Obs. 3, remarks that “some verbs take as well the dative of the person and the accusative of the thing, as the accusative of the person and the dative of the thing.” The reason for the dative of a person here is, that, besides the general idea of crowning, or honoring, the poet had in his mind the special one of pouring upon; so that the verb adopts the construction required by *ἐπιχεῖν*.

442. *αὐτῆ* is not to be taken with *σοι*, or with *προσφιλῶς*, which Monk prefers, but with *δέξασθαι*, a construction found

in Homer and Pindar. Comp. v. 226, and Mt. there cited. According to Herm. δέχεσθαι τινος or παρά τινος means to receive from, δέχεσθαι τινι, to receive for the sake of, or out of favor to. The *aorist* infinitive here has a *future* sense, and this takes place not only after verbs which in themselves imply futurity, but also after others.

445 – 447. μασχαλίζειν denotes to hang under the shoulders or arm-pits, thence to cut off the extremities of a slain man, and hang them thus under his shoulders. According to Suidas, the extremities were joined together, and placed round the neck under the shoulders of the slain (thus forming a resemblance to the shoulder-band of beasts under the yoke, μασχαλιστήρ), as an expiatory rite, or that the murdered person might be powerless to take satisfaction. Another statement in Suidas is, that the murderers wore it upon themselves. Suidas, and others after him, as Blomfield on Choëph. 433, refer to Apol. Rhod. 4. 477, who says that Jason, after killing Absyrtus, “cut off the extremities of the deceased. Thrice he licked off some of the blood, and thrice he spit the abomination out from his teeth, which is the right way for murderers to atone for bloodshed.” The learned Schol. on this place, and other writers, tell the same tale. Musgrave thinks that these horrid ceremonies were performed, not for the sake of expiation, but out of contumely towards an enemy. But the place from Apollonius shows the contrary. Wilkinson, in his Dalmatia, Vol. II. p. 154, says that “a Morlacco believes that, if he murders any one, he will be haunted by his shade, unless he carries about him a piece of the murdered man’s dress. The part preferred for this purpose is taken from the sash; and having once put it on his breast, beneath his clothes, he never goes without it.” — καὶ . . . κάρδι κηλίδας ἔξεμαξειν, and wiped off the blood-spots (from the instrument) with his head. ἔξεμαξειν is supposed to change its subject; but this is not necessary, since Agamemnon may be said

to have performed this deed, by means of his head used for that purpose. So one Schol. and Ellendt seem to understand the place. Wunder regards *κάρα* as a local dative, *on his head*. This also was a murderer's ceremony, the symbolical purpose of which was, apparently, to transfer the guilt of the murder, to put the blood of the slain man upon his own head. In the Odys. xix. 92, we have *ἔργον δὲ σῆς κεφαλῆς ἀναμάξεις*, *a deed which thou shalt wipe off upon thy head*, i. e. shalt bear the guilt of. In Herodot. I. 155, Croesus says, *the things which took place before, I did, καὶ ἐγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω, and I bear them, having wiped them off upon my head.* — *ἐπὶ λουτροῖσι*, Brunck, after a gloss, makes to mean *for an expiation*: others, *at the bath*, near which Agamemnon was slain.

446. *ἄρα μή*. Comp. Antig. 632. Both an inferring and an interrogative power have been ascribed to this formula, as Schaefer has explained it in his “Meletem Crit.,” p. 66, who there paraphrases the present passage, *hæc cum ita sint num putas*. But Herm., on Antig. loc. cit., justly denies that *ἄρα* has this power. “*Ἄρα μή*,” says he, “idem proponendum est quod *μή* solum, nisi quod *ἄρα μή* paullo fortius.” And Buttmann (index to Plato’s Four Dialogues, 4th ed., Berlin, 1822) says, under *ἄρα*, “*ἄρα μή* sicut *μή* solum, interrogat in re incredibili, ita tamen ut *ἄρα* addat fere aliquam sollicitudinem, sive veram sive fictam, ne forte ab altero affirmetur.” This agrees with the probable origin of the formula from an ellipsis of *δεινὸν* or a kindred word. Comp. Mt. § 608, Obs. 3. *ἄρα μή δοκεῖς* then means, *Is there danger that you think? you do not think, do you?* The sense is the same as if the words had been *δοκεῖς ταῦτα δὲ φέρεις λυτήρια εἶναι αὐτῆς τοῦ φόνου*, i. e. can free her from the guilt of the murder. For the genitive comp. vv. 636, 1489, where the same adjective is found. — Two lines below, *σὺ δὲ* is used in emphatic contrast, because now she was doing not her own will, but her mother’s bidding.

449. "Bene monet Brunckius ad Orest. 128, in veteri luctu aliquot tantum cincinnos abscissoes esse; in recenti omnem cæsariem." Herm. —— ἄκρας φόβας. Schol. τὰ ἄκρα τῶν τριχῶν.

451. Brunck after the Schol. gives λιπαρῆ τρίχα, *suppliant hair*, i. e. hair offered by a suppliant, or which, as a symbol, made supplication in Electra's stead. Comp. v. 1378, λιπαρεῖ χερί. The reading of the MSS., ἀλιπαρῆ, was restored to the text by Hermann; according to whom it signifies, *unsuited to supplication*, i. e. *uncombed, squalid*. In this edition I give λιπαρῆ.

452. ζώμα is here used for ζώην, according to the Schol., Suid., Thom. Mag., and others. In Homer it means, *a garment trussed up*. Æsch. and Menander (Pollux 7. 51) used the word to denote a garment, probably in Homer's acceptation of it.

454. This his εἴδωλον could do, by appearing to the murderers in visions, to affright or deceive them, and to the avengers, to supply them with courage.

455. ἐξ ὑπερτέρας χερός, *victrixi manu*. Herm.

458. ἡ ταῦν δωρούμεθα. The verb here used is, by a *constructio ad sensum*, accommodated to δώροις, implied in the hands which brought the gifts.

459. μέλον. εἶναι must be understood, μέλον εἶναι being for μέλειν. Comp. OEd. Col. 653, ἀλλὰ τοῖσδε ἔσται μέλον, for μελήσει. —— κάκείνῳ, i. e. that he too, as well as the infernal gods, was concerned in sending the visions.

461. For σοὶ, comp. v. 363, note.

464. πρὸς εὐσέβειαν = εὐσεβῶς; properly, *in conformity with piety*.

466. The sense is, *For justice has (in it) no reason for contending with two* (opposing the opinion of the Chorus and Electra), *but for being forward to act*. This phrase, according to ordinary usage, should have ἐρίζειν and ἐπισπεύδειν as its subjects; comp. Antig. 68, where τὸ περισσὰ

πράσσειν is the subject of οὐκ ἔχει νοῦν οὐδένα. But the standard of judging as to what is reasonable is here the subject.

468. Chrysothemis here finely shows her more timid nature.

471. πικρὰν . . . ἔτι, *I think that this attempt upon which I am about to venture will be a calamitous one.* For the form of the sentence, see Alcest. 256.

472. Comp. the first lines of the ode in OEd. R. 1086, 1087.

475. *πρόμαντις*, so called, as announcing beforehand, by Clytemnestra's vision, the approach of vengeance.

480, 481. *κλύουσαν* is instead of *κλυνούση*, by a change of construction. According to Brunck, the poet had in his mind ὕπεστί μοι θαρσεῖν, in which case *κλύουσαν* would be used for the dative, according to the common idiom of the tragic poets. Comp. Elmsley on Medea 727, Prometh. 217, and v. 962, *infra*. Brunck cites *πέπαλται δ' αὐτ' ἐμοὶ φίλον κέαρ τόνδε κλύουσαν οἴκτον*, from Æsch. Choëph. 410.—ἀδυπνόων, “quæ audientes Agamemnonis amicos, quasi suavi quadam aura afflant.” Herm. *εὐφραντῶν, cheering, Triclinius.*

484. *χαλκόπλακτος*, Dor. for -*πληκτος*, hammered or beaten out of brass; but Erf. and Herm. give it in an active sense, *aere percutiens*. —— The Chorus says, that neither the dead man nor the instrument of death has forgotten the murder.

489 – 491. *πολύποντος* and *πολύχειρ* strongly denote the fearful swiftness and grasp of the Fury, who is to be regarded as the executioner of Dike's sentence. Comp. v. 476. —— *χαλκόποντος*, Schol. *στερεὰ καὶ ἀκοπίαστος ἐν τῷ ἐπιέναι κατὰ τῶν φονέων, firm and unwearied in pursuing after the murderers.*

492 – 494. Wunder and others give to *ἀμιλλήματα* the sense of *contentio*, struggle after, desire for; and refer *οἰσιν* to Clytemnestra and her paramour. The sense then is, *desire for murderous wedlock attacked those whom it was*

not lawful that it should attack. Triclinius refers *οἰστον* to Agamemnon, and takes *ἐπέβα* as meaning *hostile attack*. This and the sense *conjugales amplexus* given to *ἀμιλγάμων* are perhaps to be preferred to the rendering now most in favor. The sense is, *For the unhallowed incestuous embraces of murderous marriage attacked (and slew) whom it was not lawful*. These words assign the reason for the vengeance of the Fury,—adultery ending in murder.—*μαιιφόνων* is proleptic on either rendering.—*ἄλεκτρα ἀμιλλήματα* is like *ἄγαμος γάμος*, a marriage that is no marriage, i. e. an unfortunate or unlawful one.—*οῖστον οὐ θέμις*. Emphatic: it was most unlawful to slay one they had so deeply wronged.

495–498. *πρὸ τῶνδε, therefore*. — The subject of *ἔχει* is the ensuing clause. The sense is, *This, or the thought, possesses me that the sign will never draw nigh to us unblamed by those who were doing and aiding in the deed*, i. e. by the guilty pair; for, as the Schol. says, *when they should suffer for their crimes they would blame the vision*, as having foreboded ill instead of good. With like brevity Shakespeare says (Henry VIII.), “My mind gave me, ye blew the fire that burns you,” i. e. gave me this that. But to make this sense, *ἀψεγές* must be separated from *ἡμῖν* and joined to *δρῶσι*, which is harsh. The reading is perhaps at fault.—*ἀψεγές* governs a dative, like the passive of its primitive verb.—*πελᾶν*, i. e. *πελάσειν*. The sign is thought of as at a distance, and as coming nigh, when fulfilled.

503. *κατασχῆσει*, lit. *will come to land*, i. e. come to pass.

506. *αἰανὴ* is the only example in the classics of a form *αἰανός*, and one excellent MS. here has *αἰανής*, which some critics prefer. *αἰανός* is, however, found in Hesychius, who has *αἰανόν*, *χαλεπόν*, *αἰνόν*. See Herm on Ajax 657.

512. *πρόρριξος*, *from the root, root and all*. With *ἐκριφθεῖσ*, here, it denotes utter destruction: *thrown utterly out, or thrown out, so as utterly to perish*.

513–515. The Scholiast's explanation, ἀφ' οὐδὲ οἱ Μύρτιλος ἀπέθανεν, οὐδὲ διέλιπεν αἰκία τοὺς πολυκτήμονας οἴκους, brings us to the true reading, οἴκους πολυπάμονας, favored by Bothe and Schneidewin, which I have introduced into this edition instead of οἴκου πολύπανος. The sense is, *When Myrtillus slept in death — never yet since then has woe and shame forsaken these wealthy abodes.* There is an allusion in αἰκία to the αἰκίαις of vv. 487, 511, and perhaps in πολυπάμονας to παγχρύσων of v. 510, denoting that the ignominy perpetrated on the wealthy Myrtillus was paid by the ignominy of the wealthy Pelopidæ.

516. ἀνειμένη, *left at large*, i. e. being freed from the control of Ægisthus.

518. For μὴ after ἐπεῖχε, see K. § 318. 8; Cr. § 665. μὴ τοι γέ, i. e. whatever else he could not prevent, he *certainly* kept you *at least* from disgracing those you ought to love by being out of doors.

522. Brunck, Erfurdt, Schaefer, Mt. (§ 551), take ἄρχω in the sense *I begin*, with καθυβρίζοντα. Monk and Herm. put a comma between ἄρχω, *I rule*, and the participle. The latter construction is to be preferred, as making the inconsistency between what Electra had said, and her want of fear and respect for Clytemnestra, more apparent. — θρασεῖα, sc. εἰμί, according to Herm., but the adjective may be taken as instead of an adverb, parallel to πέρα δίκης.

525. Brunck supplies from the foregoing κλύω πρὸς σέθεν, and considers οὐδὲν . . . ἀεὶ a parenthesis. The true construction makes πατήρ the subject of ἔστι by attraction, as well as the proper subject of τέθηκεν. οὐδὲν is for καὶ οὐδὲν by asyndeton, owing to the earnestness of the discourse.

529. ἦ, sc. Δίκη, since κούκ ἐγώ μόνη is parenthetical.

533. A simple construction here would be οὐκ ἵσον λύπης καμῶν (like λύπην λυπήσας). ὅτ' ἔσπειρεν ἐμοὶ ὅτ' ἔτικτον. But the poet, having used ἐμοὶ with ἵσον, afterwards completes

the sense by adding ὅσπερ ἡ τίκτουσ' ἔγώ. And he does not say δοῦλη τίκτουν, because, as Schneidewin remarks, that would restrict her λύπη to the act of bearing a child; while the participle (denoting the *mother*, comp. v. 342) extends it to her subsequent maternal cares.

534. τοῦ, χάριν τίνος; “pro qua re? cujus gratia? τοῦ est idem quod ἀντὶ τοῦ, ut in Aristoph. Nub. 22, τοῦ δώδεκα μνᾶς πασίᾳ.” Herm. A few authorities have τίνων for τίνος, which, if taken as a participle, gives a good sense, *rependens gratiam*. For the repetition of the interrogative, comp. Eurip. Androm. 388, τί καίνεις μ'; ἀντὶ τοῦ; As τίνων was more likely to arise from τίνος than the contrary, I have preferred to retain the latter in the text.

537. ἀντὶ ἀδελφοῦ briefly denotes *instead of his brother's killing his own children*.

539. “Some criticize the poet,” says the Schol., “for differing from Homer, who makes Hermione the only child of Menelaus and Helen; but herein he agrees with Hesiod, who adds a son, Nicostratus.”

541. ήσ, i. e. πατρὸς οὐ καὶ μητρὸς ήσ. The poet might have used δν, but his mind dwelt on Helen; this being especially applicable to her.

543. δαισασθαι is epexegetical. *Had Hades any desire for my children more than for his, to feed upon them?*

545. Μενέλεω δ' ἐνῆν, i. e. ἐνῆν δ' ἐν αὐτῷ πόθος τῶν Μενέλεω παιδῶν; —— For the accent of παιδῶν, see K. § 65. 2.

550. The sense is, *But if I seem to you to judge wrong, when you have formed a correct judgment yourself, then set about blaming others*, i. e. me. So the Schol. recent. But Wunder, Ellendt, and some other critics, with the Schol. vet., join σχοῦσα with δοκῶ. The sense then is, *If I seem to you to judge wrong when I have judged right, then lay the blame on others*, i. e. on Agamemnon. But there seems to be something absurd in this. φρονεῖν κακῶς must refer to her thinking herself justified in slaying her husband, and

in not regretting the deed. How then, if Electra thought her self-justification wrong, could she lay the blame either of the act or the opinion upon Agamemnon? Moreover, if I am not in an error, *οἱ πέλας* cannot denote simply those who are near of kin, but only those with whom a near intercourse subsists.

557. ἐξῆρχες με λόγοις. Mt. § 423, Obs. "Sometimes, especially in the poets, verbs which of themselves cannot govern an accusative take that case on account of the active sense which lies in them," i. e. through their connection with some other word. *ἐξῆρχες λόγοις* together contain the active idea of *addressing first*. Comp. Eurip. Androm. 1201 (1199), cited by Mt., δεσπόταν γόοις κατάρξω, i. e. *I will begin to lament my master*.

564. τὰ πολλὰ πνευμata, "*multos illos ventos*, qui flabant, vel qui flare solent. Hoc postremum cum natura Euripi [i. e. the strait between Eubœa and the mainland in which Aulis lay], qui locus, si quis aliis, ventosus est." Herm. Comp. Eurip. Iph. in Taur. 6.

566, 567. κλύω, see Prometh. 683, note (2d ed.) — παιζον Musgrave explains of the sport of *running*, with which ποδοῖν agrees. He was *hunting*, when he killed the animal, according to the Schol. on Eurip. Orest. 647 (651), which Sophocles cannot have intended, the place being a sacred grove.

568, 569. κατὰ σφαγὰς, *in cæde*, Brunck. According to Mt. § 581, κατὰ here means *on account of*. Herm. writes κατασφαγὰς in one word, following ἐκκομπάσας, which, like κομπάζω, may take an accusative or a dative with ἐπί. — "Ἐπος τι, dicit, quia veretur repetere dictum illud, ut impium." Herm. βάλλειν ἐπος is like βίπτειν ἐπος. Comp. Alcest. 680.

581. Schaefer (Meletemata, p. 115) lays down the rule, that ὅρα μή with the subjunctive = *cave ne, vereor ne* (see an instance v. 1003 *infra*), and with the indicative = *vide*

num, which Wunder more correctly alters into *vide an non*. This latter sense is needed here, and as most MSS. give *τιθης*, I have followed Wunder in admitting the indicative, but in the form *τιθεις*, into this edition, instead of *τιθης*, which Hermann defends. Comp. Antig. 1253, note.

589, 590. *εὐσεβεῖς*. Schol. min. ἐννόμους, ήγουν ἐξ ἐννόμου γάμου· and so Brunck, *legitimos*. But the ordinary sense may be retained here, and there is a contrast with *παλαμναίῳ* of v. 587. ἐξ εὐσεβῶν, i. e. of Agamemnon. — *ἐκβαλοῦσ’ ἔχεις*, *hast cast off*, or treated with entire neglect. Comp. OEd. R. 611, *φίλον ἐκβαλεῖν*.

594. *γαμεῖσθαι* is said of the woman contracting marriage; *γαμεῖν* of the man.

596. ἡ πᾶσαν ἵης γλῶσσαν. *ἱέναι γλῶσσαν*, like *ἱέναι στόμα* in OEd. Col. 132, is figuratively used for *ἱέναι φωνήν*. *πᾶσαν* here denotes the constant repetition of the charge.

600. *τοῦ τε συννόμου*, and from *thy mate*. This word, which properly denotes *feeding together*, as in Philoct. 1436, is here used in speaking of a *husband*, and in OEd. Col. 340 of a *sister*.

603. *μιάστωρ*, properly, *one who pollutes*, who by crime, especially murder, causes pollution to others by contact. OEd. R. 353. Hence *a man stained with blood*, as in v. 275 *supra*. But here the word denotes an *avenger of blood*, and it is thus used also concerning a slain man who torments his murderer, Eurip. Med. 1371, and an avenging spirit or fiend. *ἀλάστωρ* and *παλαμναῖος* also unite these two ideas of the criminal and the avenger. The avenger wrought murder, and was polluted, until he obtained purification.

609. *καταισχύνω*, being often applied to those who are inferior to, or reflect dishonor upon, their honorable parents, is here used sarcastically by Electra concerning her resemblance in bad qualities to her mother.

610, 611. *εἰ, whether*. — *ξύνεστι*. The subject of this verb is *μένος* according to the Schol., sc. *μένος ξ. αὐτῆς*, but

Electra according to Herm, sc. Ἡ. ξύνεστι μένει. Either is admissible. Comp. v. 600, and Antig. 371. Schneidewin, again, thinks, less correctly, that Clytemnestra is the object of δρῶ, but that the reference is purposely ambiguous on account of the awe which the queen inspired. — τοῦδε refers to the foregoing clause.

614. Here and in OEd. Col. 751, *τηλικοῦτος* is used as a feminine for *τηλικαύτη*. These are the most remarkable instances of poetic license in regard to the common gender of adjectives.

626. *θράσους τοῦδε οὐκ ἀλύξεις.* Here Electra's impudence is conceived of as pursuing her, and as overtaking her when she suffers for it. The Hebrews said, "Your iniquity shall find you out," with the same figure.

628. *πρὸς ὄργὴν ἐκφέρει*, *you burst into a passion.* Comp. this verb in Alcest. 601.

630. The sense is, *Wilt thou not then let me even sacrifice in silence?* οὐδὲ pertains to θῦσαι. — ὑπὸ denotes accompaniment, as in v. 711, *χαλκῆς ὑπὰ σάλπιγγος ἥξαν*, *they started at the sound of a brazen trumpet.* — εὔφημος βοὴ signifies, properly, *a cry or voice of good omen*; but as almost any expression during sacred rites might be of bad omen, and silence was of good, εὔφημος ἔστω, εὐφημέω, εὔστομ' ἔχε (Philoct. 201), and the like, came to include *silence*, and, by a singular fate of words, this meaning predominated.

635. *ἄνακτι τῷδ'*. By this is meant a statue or altar of Apollo, in the shape of a conical pillar standing before the door. Comp. OEd. R. 919. The usage of these pillars prevailed especially in the states of Doric descent. For *ἄνακτι*, see Antig. 988, note.

636. *ἀνάσχω εὐχάσ.* The use of *ἀνέχειν* with *εὐχήν*, *to offer a vow or prayer*, seems to be derived from holding up the hands on such occasions; = *ἀνέχειν χεῖρας εὐχόμενον*. So *ἐμβάλλειν χειρὸς πίστιν*, Philoct. 813, *to pledge faith with the*

hand, comes from putting the hand in another's hand in pledge of any thing, in which sense ἐμβάλλειν χεῖρα is found, Trachin. 1181. — In v. 637 ήδη, *already* = with no further explanation on my part. — προστατήρις probably *protector, defender* from evil.

638. “Recte monet Musgravius, βάξιν κεκρυμμένην non de submissa voce, sed de *ambiguitate et obscuritate dictorum intelligi debere.*” Herm. And so διστάν ὀνείρων is most probably to be understood.

642, 643. ματαίαν = ψευδῆ. Schol. recent. — ὡδε, i. e. when I use such obscure expressions. — τῷδε, *hac ratione*, Wunder. Comp. 1302, Trachin. 554. But τῷδε may well refer to Electra, and καὶ be taken with it, being out of its proper place. The sense will then be, *I will say it for her also*, i. e. will so say it, that she may hear and not understand. So the Schol. just named have it.

646. εἰ πέφηνεν ἔσθλά, *if they have appeared, or are come betokening good.* — δὸς τελεσφόρα, *give them to me fulfilled*, sc. grant the fulfilment of them.

651. ἀμφέπειν depends on δός, to be supplied from its opposite μὴ ἔφῆς of the previous sentence.

653. εὐημεροῦσαν is to be taken with ξυνοῦσαν φίλοισι, *living in prosperity with my friends.* — τέκνων is for τέκνοις, being attracted to its relative (comp. Alcest. 523). καὶ answers to τε after φίλοισι.

655. Schneidewin notices the repetition of λ here, as denoting the insinuating entreaties of Clytemnestra. He also remarks, that in the next line τὰ δὲ ἄλλα refers especially to the wish that Orestes and Electra may be put out of the way.

660. Just as the prayer was finished, it seemed to be fulfilled. Human ignorance and guilt, having lost all faith in eternal justice, now triumph, and are certain of final impunity; but divine wisdom deceives, and by deceiving ruins them at the acme of hope. There is a striking scene

of the same kind in Œd. R. 945 *et seq.*, where Jocasta openly contemns the oracles of the gods as being false, which in a few minutes assert their truth, and involve her and her husband in utter ruin. — The Schol. observes, that the old man here avoids the extremes of pity and gladness, acting the part of an indifferent stranger. He also remarks, that the poet was happy in making Electra and Clytemnestra hear the news together, that the story might not be told twice, and that the feelings of both might be shown at the same time.

663, 664. The sense is, *Am I right also in again guessing that this is his wife?* κυρεῖν here means *to hit the mark, reach the truth.* Comp. Æsch. Suppl. 584 (589), *καὶ τόδ' ἀν γένος λέγων ἐξ Ἐπάφου Κυρήσαις, you would be right in pronouncing us sprung from Epaphus.* τυγχάνω is similarly used in Philoct. 223. — For πρέπει, *she appears,* see Alcest. 512. Or it may have the more emphatic sense of *conspicua, or decoro adspectu esse.*

668. ἔδεξάμην τὸ ρῆθέν, *accepi omen.* I receive what was said as betokening a happy answer to my prayer. The aorist ἔδεξάμην narrates what were her feelings the moment before, when the other was pronouncing the words of good omen.

670. To what was said in the note on v. 45, I here add from Hermann (review of Müller's Eumenides, Opusc. 6. 2. 186), that the poet shows great judgment in making this message come from Phanoteus rather than from Strophius, the uncle of Orestes, and naturally the foe of Clytemnestra. She would not have put credit in the news if communicated by Strophius, but would have suspected some plot. Two separate messages are therefore contrived; one from Phanoteus, the bearer of which meets with ready audience; the other from Strophius, with the ashes, which naturally is brought more slowly, and is thus received with confidence.

676. For the participle θανόντα following λέγω, comp.

Mt. § 569. 5. ἀγγέλλω is so used in 1443, 1452. Usually the infinitive, or the participle with ὡς, occurs in such cases. —— Another reading of considerable authority for πάλαι λέγω is τότε ἐνέπω. For νῦν τε καὶ πάλαι, comp. Antig. 181. For νῦν τε καὶ τότε, v. 907 *infra*. The present tense includes the past in such cases; and usually is found even with πάλαι alone.

682. πρόσχημα governs the two genitives in different relations. Comp. Eurip. Androm. 148, στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων, and Eurip. Electr. 443, Ἡφαίστου χρυσέων ἀκμόνων μόχθους ἀσπιστὰς . . . τευχέων, i. e. *the armor, viz. the shield made upon Vulcan's golden anvil*. The sense is the same as if ἀγῶνα stood in apposition with it, *Græcia's pomp of games*. Or, as Herm. explains it, ἀγῶνα takes the place of an adj. = ἀγωνιστικόν. See v. 19. —— “ἀθλῶν χάριν dicit, quia non spectatum sed certatum venerat Orestes.” Herm. I. e. ἀγῶν here denotes the games as an institution and an assemblage; ἀθλα as a series of contests.

684. δρόμον. Several MSS. have δρόμον, which Herm. adopts, supplying κρίσιν from the next clause. The Olympic, and probably the Pythian games began with the stadium race.

686. The sense is, *equalling the end of the race with his form*, i. e. closing the race, by gaining the victory, with a brilliancy corresponding to his personal appearance. So Pind. (Nem. 3. 32) says of an athlete ὁν καλός, ἔρδων τ' ἐσκότα μορφᾶ. There is allusion to λαμπρὸς of v. 685, and φύσις = εἶδος. Several Scholl. gave this sense to this obscure passage. But Musgrave conjectured τῇ φέσει, i. e. ἀφέσει (= βαλβίδι, carceribus), which most critics since have received, although not agreed as to the meaning of the passage. According to Brunck, *equalling the close of the race with the start* is hyperbolical language, denoting *going through the course in an instant*, which is flat and forced. According to Hermann, the expression means,

going back to where he set out, which, he says, is a very plain description of the diaulus.

689, 690. *κράτη* == *νίκας*. Comp. v. 85. —— *βραβῆς*. Comp. vv. 1107, 1442; K. § 57.

691. All the MSS. have *δρόμων διαιλῶν πεντάεθλ'* or *πένταεθλ'* *ἄ*, which absurd reading is altered by Porson into *δρόμων διαιλῶν ἄθλ' ἀπερ νομίζεται*. Herm. considers *πεντάεθλα* as put by attraction for the genitive, but does not say how the genitives of this line are governed. *πεντάεθλ'* *ἄ* makes the measure harsh, and the form *ἄθλον* for *ἄθλον* is un-Attic. The pentathlum, again, seems to have taken place on the second day, after the horse-race. Hence the text follows Porson's conjecture, but the line is probably spurious. *δρόμων διαιλῶν* == *δρόμων διαιλῶν τε*.

697. *δύνατο* has an indefinite subject, e. g. *τις*. Comp. v. 1323; K. § 238, R. 3.

698, 699. *ἰππικῶν*, sc. *ἄθλων*, which word, or *ἱερά*, is understood in *τὰ Ὀλύμπια*, *τὰ Πύθια*. —— *ἀκύπους*, relating to *swiftness of foot*. Comp. the expression in v. 861, and *ῥιστόχειρ ἄγών*, Ajax 935.

702. *ἀρμάτων* for *ἵππων*, by metonymy. See Alcest. 67. —— By *Λίβυες*, the Greeks of Cyrene in Libya seem to be meant, who also colonized and possessed the neighboring town of Barca (v. 727). Their skill in horsemanship is abundantly shown by several of Pindar's Odes. They were the first Greeks who drove four horses abreast (Herodot. 4. 189). Comp. Casaub. on Athen. 3, cap. 22. But there is an anachronism, since Cyrene was founded long after the time of Orestes. By a still greater anachronism, the poet refers the Delphic games of his own day to the era of the Trojan war.

703. Thessalian horses were highly prized by the ancients. Hence the direction in Athenæus 7, p. 278. E, to seek out *ἵππον Θεσσαλικὴν λακεδαιμονίην τε γυναικα*, as being the best of their kind. —— Aetolia, too, was famed for horses. Strabo, viii. 388.

706. The Ænianes were a Hellenic tribe, dwelling on Mount Οeta, and therefore called also Οetæi. —— White horses were an aristocratic distinction at Athens, as white asses were among the Jews. Judges v. 10.

708. δέκατον ἐκπληρῶν ὅχον, “numerum decem curruum curru suo implens, i. e. ordine decimus.” Herm.

709. ὁθ'. “ὅθι, ubi, si bene memini apud Euripidem non legitur nisi in melicis, et in metro anapæstico.” Elmsley on Eurip. Iph. in Taur. 34. This is the only case of the kind in the trimeters of the tragic poets.

710. αὐτοὺς κλήροις ἐπηλαν, literally, *cast them by lot*, i. e. by casting lots assigned them their place. The proper object of πάλλειν is κλήροις, which being omitted, the verb alone came to mean to cast lots, and by consequence, in an active sense, to allot, or assign by lot. —— ἵπαλ σάλπιγγος. See v. 630, note.

713. ἐν. Herm. says, that the adverbial ἐν corresponds with *simul* only in the sense of *therewith*, or *besides*, and not in that of *thereupon*, and therefore reads ἐκ in this passage. But as ἐν τούτοις has the meaning of *at the time of these things*, as well as that of *amid* or *together with these things*, why may not ἐν alone have both acceptations? It has the same sense in Antig. 420.

715, 716. φορεῖθ', φείδοντο, are here written without a coronis, on the supposition that the augment is omitted. Upon the question, whether elision takes place, or the augment is omitted, see Mt. § 160.

717. χνόας Suidas defines by σύριγγας. The latter, he adds, from the Schol. on this place, “is the part of the axle inserted into the hole of the wheel. And the hole of the wheel itself is also so called.” The first signification obtains here: comp. vv. 721, 745. Perhaps σύριγξ properly denoted *the hole*, χνόη, *the end of the axle*, πλήμνη, χοινίκη, *the nave of the wheel*; but they are more or less confounded. —— βάσεις, *orbitas*.

719. Brunck cites Virg. Georg. 3. 111. “Humescunt spumis flatuque sequentum.” Add Iliad xxiii. 380.

720 – 722. ἐσχάτην στήλην, *the last pillar*, the *meta* around which the charioteers turned. The *spina*, which ran a little obliquely near the middle of the Roman circus, was wanting in the Greek hippodrome, where several pillars in a line divided the course. In the same way στήλην ἄκραν, v. 744, is explained in a Scholium of a Barocci MS., which may be seen in Vauvillier’s edition of Sophocles, by τὸν καμπτῆρα αὐτὸν τὸν τελευταῖον. —— ἔχων ὑπό, *driving towards*: properly, keeping his horses in the direction of, guiding them towards. ἕπτος is here to be supplied, as in several similar phrases. ὑπό, with verbs of motion, strictly denotes, *direction under*, and the noun which it governs is an elevated object. αὐτὴν here contrasts the pillar itself with its neighborhood, and may be translated with ὑπό, *directly under, directly towards*. —— δέξιον, κ. τ. λ. Of the four horses abreast, the inner pair were under the yoke, but the two outer ones were only held by a rein, and hence called σείραιοι. The driver turned towards the left, so that the horse next the meta is called δὲ προσκείμενος, sc. τῇ στήλῃ. The horse on the right, being farther from the pillar and making the greatest arc in turning, had full rein given him. Comp. Antig. 138 – 140, note. This passage is suggested by Iliad xxiii. 336, where Nestor, after telling his son to draw up close to the meta, and to lean with the weight of his body towards the left, adds, ἀτὰρ τὸν δεξιὸν ἵππον | κένσαι δμοκλήσας, εἰξαὶ τέ οἱ ἡνία χερσίν.

724. ἀστομοι. Schol. σκληρόστομοι, and so Suidas. Comp. Plutarch. Vit. Artax. § ix., Κύρῳ γενναῖον ἵππον, ἀστομον δὲ καὶ ὑβριστὴν ἐλαύνοντι.

725, 726. βίᾳ φέρουσιν. Comp. Eurip. Hippolyt. 1224. “βίᾳ φέρειν, vel uno verbo ἐκφέρειν dicitur equus, qui, frenis non parens, effuso cursu, rectorem aufert.” Herm. It has the same sense with βίᾳ φέρεται. Plato, Phædr. 254. A.

— *ἐκ δ' ὑποστροφῆς* is variously explained. Hermann renders it by *ex iterato, rursus, denuo*, and takes it with *τελοῦντες*. “Dum ex iterato sextus ac septimus jam cursus peragitur. Dicit hoc: metas iterum atque iterum ambiendo sextum et jam septimum cursum agunt,” etc. The phrase thus understood is nearly idle. Wunder joins it to *συμπαίοσι* in the sense of *reversing their course*, or turning round. “In contrarium partem aversi . . . adversas frontes impingunt.” Schneidewin explains it by the German phrase “aus der Wendung (der Bahnlinie) gerathend,” getting out of the direction or race-path. The context, even v. 727, leaves it uncertain whether the poet conceives of these horses coming into collision from the side, or in front. — *τελοῦντες* is masculine, because *ἵπποι* was in the poet's mind, which is of that gender, v. 722. — *ἔκτον* *ἔβδομόν τε*. *ἥδη* belongs to *ἔβδομον*, and *τελοῦντες* with that word supplies a future's place. The sense is, *While performing the sixth course, and already in the act of performing the seventh*. But Musgrave says concerning *ἔβδομόν τε*, “*septimumve; puto enim τέ, et, pro ἥ, aut, hic usurpari.*” To this Wunder accedes. On one occasion (Pind. Pyth. 5. 65) forty chariots were broken.

731–733. The Attic poets omit no occasion of glorifying their countrymen. — *ἀνακωχεύειν*, according to Suidas, “is properly used, when, in a storm at sea, men take in the sails, and toss upon the spot where they are, without trying to make head against the wind.” So Herodot. 6. 116 uses it to denote *in alto tenere*, but 7. 168 to stop by the land. But here it answers to *ἀναστράζειν*, *to rein back or in.* — *παρεῖσ*, *letting pass*.

734. “Verba Sophoclis duas admittunt interpretationes, unam, quæ Monkio placuit; *postremus quidem vehebatur, sed cohíbebat equos, ut qui in fine spem repositam haberat. In qua tamen insolentius dictum videtur ὑστέρας ἔχειν τὰς πώλους, retinere equos ut vosteriores sint.* Altera interpre-

tatio, et ea mihi quidem verior videtur, haec est, qua δέ non ad ὑστέρας ἔχων πώλους, sed ad τῷ τέλει πίστιν φέρων referatur: posterior quidem vehebatur Orestes, sed, quum minus validos equos haberat, in fine ponens fiduciam. Ita, ut statuam, facit Homerus, quem imitatus est Sophocles (Iliad xxiii. 319)." Herm. But the interpretation of Monk is to be preferred, because the local sense of ὑστέρας forces itself upon the mind. —— έσχατος, not *outmost*, but *furthest behind*. The Athenian had escaped the general disaster by reigning his horses in, and turning outwards; Orestes, by being behind.

736. "Interpretes δὲ de Oreste, νὺν de Atheniensi intelligunt. At sic nemo non ἐκεῖνον potius quam νὺν dici expectaret. Νὺν enim de eo dici necesse est, de quo potissimum sermo est. Atqui is est Orestes." Herm. But the sense requires that δ be referred to the nearest subject, Orestes. He had kept his horses back, and now, seeing one competitor alone on the ground, urges his horses to their full speed. In other words, διώκει necessarily, as well as ηλαυνε, points at an action of Orestes. An excellent MS. has δπως δ' for δ δ' ῥς.

738. διώκει, *pushes on*; ἵππους is to be supplied. ●

741. The courses were twelve in all. Pind. Pyth. 5. 45. —— ὠρθοῦθ', *he passed straight onwards* through the courses. But Ellendt interprets this word, as in the passive, with the sense of *erigor*, thus burdening the poet with an unusual tautology. Comp. Philoct. 1299 for the sense which seems here to be required. —— ὠρθὸς ἐξ ὠρθῶν, *standing upright in his upright* (yet not overturned) chariot. ἐξ is used because the action of driving to the spectator seems to proceed out of, or exert itself from, the chariot. Comp. Antig. 411 for εκ, and Antig. 1266 for the εὐjective used twice.

743. λύων, *while in the act of disentangling* the rein, which was held fast by some of the gear, so that he was

unable to curb the horse and keep the chariot far enough from the meta.

745. *μέσας χνός*. Schol. recent. κατὰ μέσον ἔθραυσε (τὴν χνόην). A better explanation of *μέσας* than Ellendt's, who says, “dictum quod axis rotæ medium partem tenet.”

747. *τμητοῖς ιμάσι*. See v. 863, and comp. Eurip. Hippolyt. 1245. —— *πίπτοντος πέδῳ*. *πίπτειν* is not very often followed by a dative of that which is fallen upon or into, without a preposition. Comp. Eurip. Orest. 88, δεμνίοις πέπτωκε. Æsch. Choëph. 47, *πεσόντος αἴματος πέδῳ*. Passow in his Lexicon remarks, that *πίπτω* with *ἐν*, or with the local dative without *ἐν*, has the sense, not of *to fall upon* (which belongs to *πίπτειν εἰς*), but *to fall and lie upon, to lie fallen on*. This explains the use of the present participle, as the events mentioned could not have occurred *while he was falling*. But *πίπτειν ἐν* is not always so used; e. g. in Antig. 782 it may have the sense of *ἐμπίπτειν, irruere*.

749. *στρατός*, *the assembly*. This word, which originally denoted a body of men spread out or encamped (from the root of *στρώνυμι, sterno, stratum*), is often used, especially by Æschylus, as a synonyme of *λεώς*. In the Iliad *λεώς* itself denotes the troops, especially the infantry.

750, 751. For the form of this sentence, see the note on Alcest. 949. —— *ἀνολολύζειν* takes an accusative of the person, like *βοᾶν* (Alcest. 235) and other verbs of crying and groaning; as denoting pity or sorrow. We have also *ἀνολολύζειν βοήν*, Eurip. Troad. 1000, like *βοᾶν βοήν*; and *ἀνολολύζειν Θήβας*, *to fill Thebes with shouts and cries, personare Thebas*, Eurip. Bacchæ 24. —— *οἴα . . . οἴα* may be translated as if they were *ὅτι τοιαῦτα . . . τοιαῦτα*. Comp. Alcest. 144.

752. *τοτέ* is to be supplied before *φορούμενος*. Comp. Eurip. Hecuba 28, *κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντον σάλῳ*.

754. *κατασχεθόντες* is accented as an aorist participle, being clearly such in sense. Comp. Prometh. 16.

757. Most MSS. read *κήαντες*, but those which follow the recension of Triclinius read *κείαντες*, and this Buttm. (Largest Gram. 2. 161) regards as the genuine epic form. Erfurdt and Herm. read *κέαντες*, as being more Attic.

758. *σποδοῦ* qualifies *σῶμα*, as an adjective would, or denotes the material, like *στέφανος ἀνθέων*, *hearts of stone*, etc. The sense is, *a body reduced to miserable ashes*. See v. 19, and comp. v. 58. *μέγιστον*, i. e. once very great.

760. *ἐκλάχοι* is a reading of superior authority to *ἐκλάχη*. The optative, as Herm. says, is said *ex mente illorum qui afferant cineres*.

762. *τοῖς δ' ἰδοῦσιν, οἵ περ εἴδομεν, spectatoribus, scilicet nobis qui vidimus.* Schaef. The last words are added, as an epexegetical after-thought, to show that he was one of the witnesses.

764. The term *δεσπότης* is very rarely used, as in this instance, by free persons in Greece (v. 129, 1227) in speaking of their king. See Valckenaer on Eurip. Hippolyt. 87.

765. *πρόρριζον.* See v. 512.

766. After *τί ταῦτα* only a comma is to be put; two clauses (viz. *τί ταῦτα λέγω* and *πότερον εὐτυχῆ λέγω*) being condensed into one. Comp. Alcest. 675.

770. *δεινὸν ἐστίν, has a very great influence.* Comp. Prometh. 39.

771. For the use of the masculine singular here, comp. Antig. 455, note. —— *δν τέκη* for *δν δν τ.*, as Monk remarks.

774, 775. *θανόντος . . . ὅστις, of his having died, who,* *αὐτοῦ* being omitted. This use of a participle and a noun, though admissible in Greek, is less frequent than in Latin.

780. *ἐξ ἡμέρας, after it was day*, as *ἄμα ἡμέρᾳ* means *at daybreak*.

781. The sense is, *Impending time always led me along* (the path of life) *as though I should die*; i. e. I lived in constant dread of being killed at some near future time. —— *προστατῶν. ἐνιστάμενος, ἐπιγενόμενος*, Scholl. And so

most modern interpreters. Neue finds in the word an allusion to the office of a *προστάτης*, which is probably intended by the poet. δέ *προστατῶν χρόνος*, then, is *time* (a God in v. 179), *under whose tutelage or control I am*. —— Sophocles has wisely painted the mother's love and the murderer's dread of wrath as existing together in Clytemnestra's mind. As the two feelings are contrary, her joy at this news is not excessive. She feels (v. 768) that her very deliverance from the fear of vengeance is attended with a sting.

783. νῦν δέ is repeated in v. 786. A double parenthesis intervenes, occasioned by νῦν, and by τῷδε. —— ἀπῆλλαγη refers to the point of time when she heard the news. There is therefore no need of ἀπήλλαγμαι, which many authorities give.

785, 786. ἐκπίνουσα. Comp. Antig. 532. —— τούμὸν agrees with αἷμα ψυχῆς, *life-blood*, as if they were united in one word. —— νῦν δέ. The sense is, *But now we shall pass our days in quiet, I think (πον), as far as this one's threats are concerned*.

792, 793. Schaefer joins τοῦ θανόντας with ἀκούει, and places a comma after Νέμεσι, in which case ἀν of the next line is masculine. But no prayer addressed by Orestes to Nemesis is alluded to; while it is natural that Electra should call upon the goddess to hear her mother's proud taunts. Νέμεσις θανόντος is like Ἐρευνὴς πατρός, OEd. Col. 1434, and τὸν ἔμον 'Ικέσιον Δία, Eurip. Hecuba 345. —— ἀν δεῖ, *what she ought to hear*, alludes to Clytemnestra's prayers, that the proud threats of Orestes might meet with retribution.

795. τάδε = ταύτην τὴν εὐτυχίαν. —— In the next line, οὐχ ὅπως is elliptical for οὐ λέγω or οὐκ ἔρω ὅπως, and answers to our *not that*. —— Monk takes v. 795 as a question.

797. ἡκαὶ ἀν . . . εἰ ἔπανσας. Here εἰ with the indic. takes the opt. with ἀν in the apodosis; a past action being

the condition, and a possible present effect the consequence. See Mt. § 524. 2. 2. The sense is, *If you have made her to cease, — it can be said that you are come.* — — — *ἐπανστας* is used with allusion to the same verb in the previous lines.

800. In the first edition I admitted into the text *καταξίως*, the reading of most MSS., which Hermann defends on the ground that *ἄν* can be supplied from the preceding verse. This is now changed into *κατάξι' ἄν*, in accordance with the opinion of a number of critics; — 1. Because three MSS. are now known to contain the reading *κατ' ἀξίαν*, which is an easy corruption of *κατάξι' ἄν*, and *καταξίως*, like other adverbs in *ώς* (Elmsley on Bacchæ 192), may have stolen into the place of an adjective form *καταξία*. 2. If *καταξίως πράξειας* be not, in this connection, “a palpable solecism,” as Monk says, still it does not appear to be “*satis Græce dictum.*”

802. *ἔκτοθεν* for *ἔξω*, because her cries would come from without. So, v. 1323, *τῶν ἐνδοθεν*, because some one came out, and v. 1339, *τὰντεῦθεν*, *things thence, for things there, state of things in the house*, because the knowledge of them came to persons outside.

805. *δεινῶς* alludes bitterly to *δεινόν*, v. 770.

806, 807. *δύστηνος*. See v. 439, note. — — — *ἀλλ', nay, rather.*

816. *Ἄρα μοι καλῶς ἔχει* is, perhaps, said with allusion to vv. 790, 791. These words are spoken plainly in bitter irony.

818. *ξύνοικος* (sc. *αὐτοῖς*) *ἔσσομ'*. The text is suspicious here, as the elision of the verbal ending *αι*, by the tragic poets, is very doubtful. Dawes transposed, *ἔσσομαι ξύνοικος*. Herm. reads *εἴσειμ'*.

819. “*παρεῖσ' ἐμαυτὴν* conjungendum cum *τῇδε πρὸς πύλῃ*, *ad hasce fores me ipsa permittens*, i. e. *mei copiam faciens ad quodvis malum mihi inferendum.*” Herm. Brunck’s *prostrata* comes nearer to the sense of this phrase, which

seems to mean, *abandoning myself, negligently casting myself.*

826. *κρύπτουσιν.* Suid. οὐκ ἄγουσιν εἰς φῶς. But Ellendt, after Herm. and Monk, takes this word in its neuter sense, *latent.*

830. *μηδὲν μέγ' ἀντογεῖ* is to be taken in the sense which a gloss cited by Brunck gives to it, *μηδὲν ἀπρεπὲς εἰς τὸν θεοὺς εἴπης.* We must suppose in the actor loud bursts of grief. Hence the Chorus demands *τί δακρύεις;* *what need of this hopeless grief?* to which Electra answers by an interjection of mingled grief and passion. Comp. Theocr. Idyl. x. 20, *μηδὲν μέγα μυθεῦ.* Ajax 386, *μηδὲν μέγ' εἴπης.*

833. *ἔλπιδ' ὑποίσεις.* By the words of vv. 828, 830, the Chorus implied that it retained some hope for Electra. Her entire despair and dejection show that she could not have uttered vv. 823 – 826, which are given to her by Brunck.

836 – 848. The Chorus alludes to a case similar to that of Agamemnon, in which a bad wife suffered divine vengeance. Amphiaraus, knowing that he should die if he joined the expedition against Thebes, hid himself, but was betrayed by his wife Eriphyle, for the sake of a golden necklace. His son Alcmaeon avenged his death upon Eriphyle. Incidentally his honor in the world below is brought forward as a comforting thought. Electra denies that the cases are parallel, since he had a son to avenge him, but Agamemnon has none. — *οἶδα γάρ.* I must suggest hope, *for I have in mind* the case of, etc. — *κρυφθέντα χρυσοδέτοις ἔρκεσι γυναικῶν.* After *γυναικῶν* in the MSS. *ἀπάταισι* is read; but it injures the measure, and is obviously a gloss upon *ἔρκεσι.* — *κρυφθέντα* alludes to the earth's opening and swallowing Amphiaraus alive. — *ἔρκεσι,* the *golden* necklace given to Eriphyle, inasmuch as it was a *snare* to her, and led her to betray her husband. In the Choëph. 608, Æschylus mentions another woman, Scylla of Mega-

ra, who destroyed her father, χρυσεοδμήτοισιν ὅρμοις πιθήσασα δώροισι Μίνω. Sophocles seems to have had the passage in his mind when he wrote these lines. — πάμψυχος ἀνάσσει. One Schol. πασῶν ψυχῶν ἀνάσσει. And so Mt. § 446. 8, Herm., and others. Brunck on Æsch. Pers. 677 (691) says: “Veterum opinio erat reges, qui virtute et factis excelluissent, apud inferos magna in dignitate esse, imperiumque in mortuorum simulacra, seu animas, exercere.” Comp. Odyss. xi. 485, cited by Brunck, and see Blomf. on Persæ, ubi supra (697 of his ed.). In a frag. Eurip. has χθονίων “Αἰδη μετέχεις ἀρχῆς, and in Alcest. 746 is a somewhat similar thought. But it may be justly doubted whether the word can have this meaning. The Schol. also defines πάμψυχος by ἀθάνατος and by διασώσας πᾶσαν τὴν ἔαντοῦ ψυχήν, i. e. *possessed of full vitality*, unlike the half-alive shades of the deceased. This last sense Passow and others, with reason, prefer. — ὄλοὰ γάρ. ὄλοὴ has here a passive sense, *perdita*. The Chorus began to say, *For the worthless woman* — ; but Electra in a question anticipates what was intended to be said: *was slain?* (do you mean?) — μελέτωρ. Suid. ὁ ἐπιμελούμενος, ὁ τιμωρὸς τοῦ πατρός. — τὸν ἐν πένθει, sc. ὄντα = τὸν πενθούμενον, *the lamented Amphiaraus*. Comp. v. 290, where ἐν πένθει means *in mourning* for others.

849–859. δειλαία δειλαίων = δειλαιοτάτη. Similar superlative phrases are ἀρρήτ' ἀρρήτων, CEd. R. 465, ἔσχατ' ἔσχάτων, Philoct. 65. — κυρεῖς, sc. οὐσα. See Antig. 487. Or κυρεῖς can be active. Then the construction is δειλαία οὖσα κυρεῖς δειλαίων, *miserable already, you meet with (new) miseries*. — In v. 852, Hermann’s emendation, αἰώνι, appears in the text, without which both metre and sense are embarrassed. Musgrave had conjectured αἰκιῶν; but the adjectives can hardly be used substantively here, unaccompanied by an article. — παμμήνῳ = πᾶσι μησί, *perpetual*. Comp. Antig. 607, 608. — πανσύρτῳ πολλῶν στυγνῶν τῷ

ἀχέων = σύροντι πάμπολλα δεινὰ καὶ στυγνά. Electra says, *I also am aware, too well aware, of this, in a life which for ever draws along with it a flood of miseries and calamities.* — In vv. 855–859 the sense is, *Draw me no longer aside* (sc. from grief), *where* (i. e. in a case where, when) *I have no more the aid of my hoped-for noble brother.* *ἔλπιδων*, object of hope, person hoped for. So *ἔλπις* is often used, as by St. Paul, Rom. viii. 24. Comp. *μῆσος*, Antig. 760. *ἀρωγαί*, derived from the Scholiast by Musgrave, and now confirmed by one excellent MS., is to be preferred to *ἀρωγοί*, with which the sense must be *hoped-for helper* (v. 19). In that case the adjectives would be joined to the genitive, by a poetic license, for which see Antig. 794, note.

861–870. The preceding words are to be supplied: *ἔφυ μόρος πᾶσι θυητοῖς οὕτως ὡς κείνῳ*; — *χαλαργὸς* is from *χηλή* = *ὅπλὴ* poetically, and *ἀργὸς* = *ταχύς*. Comp. *ἀκύπους ἀγών*, v. 699. — *ὅλκοις*, reins (from *ἔλκω*, as *ῥυτὴρ* from *ῥύομαι*), = *ἱμᾶσι* of v. 747, where *τυητοῖς* also occurs. — *ἐγκύρσαι* is the subject of *ἔφυ*, and *μόρος* its predicate. — *ἄσκοπος*, “*cujus finem conspicere non possumus, immensa. Sic ἄσκοπος χρόνος* in Trachin. 246.” Herm. — *ξένος*, as a stranger, in a strange land.

871–874. *τοι, profecto.* Herm. Brunck altered this into *σοι*. — *διώκομαι, proprio.* Brunck’s translation; and so Passow, who considers it as in the middle. But then *διώκομαι . . . σὺν τάχει μολεῖν* is tautological. With the passive, we have the sense, *I am driven on by pleasure*, which gives both clauses their full meaning.

882. *ἐκεῖνον ὡς παρόντα νῦν* Matthiæ regards as a case of the accusative absolute with *ὡς*, the sense being, *on the ground that, or because I know that, he is present.* Elmsley supplies *εἰδυῖα, δρῶσα*, or some similar participle (note on Heraclid. 693). *λέγω*, however, may be easily supplied from the preceding clause; and the construction is like *λέ-*

γουσιν ἡμᾶς ὡς ὀλωλότας, which Mt. § 569 cites from Æsch. Agam. 683. — *νῷν*, *for us both*, seems to allude to *thine own evils and mine*, v. 880.

885. *ἐμοῦ τε κούκ ἄλλου*. “Videntur Græci illo *τε καὶ* interdum usi esse, ubi, si severius rem expendas, non erat admittendum. Simillimum est *βίᾳ τε κούχ ἐκών* in CEd. Col. 935, *τρεῖς τε καὶ δέκα* apud Pind. Olymp. 1. 127.” Herm. Comp. Mt. § 626.

888. *ἀνηκέστῳ*, *cureless*, thence *ruinous*: here used with *πυρί*, a *fire* or *fever* of joy, and with *χαρά*, Ajax 52. The word is here used to denote that which ruins by maddening the brain, or by the bitter disappointment which must follow.

894. *δρῶ ἔξ ἄκρας κολώνης* is for *δρῶ ἐπ' ἄκρᾳ κολώνῃ*. Comp. Alcest. 836. And in the same way verbs of sight often adopt adverbs of motion instead of those of rest. See v. 1429. In this mode of speaking, the sight or image proceeding from the object, and not the sensation, was thought of. *δρῶ ἐκ* is, *I have a sight, I receive an impression of sight, proceeding from*.

895. *πηγὰς* = *χοάς*, as in CEd. Col. 479. — *περιστεφῆ ἀνθέων*, like *πολυστεφῆς δάφνης*, CEd. R. 83, *ἐπιστεφῆς οἴνου*, Homer. Kühner (largest Gr. § 525) refers this case to the genitive of material. But see Mt. § 345.

899–901. *γαλήνῃ*. Schol. recent. *ἡσυχίᾳ, ἐρημίᾳ ἀνδρῶν*. — *ἐσχάτης* = *ἄκρας*, v. 894, *the highest part of*. — *πυρᾶς* (for which see Alcest. 608, note) is a poetic genitive of place. K. § 273. 4; Cr. § 379. The multitude of words here used to denote the grave or burial-place is remarkable. — *νεωρῇ τετμημένον*. She would know that it was *freshly cut* by not having seen it before.

903. *σύνηθες δῆμα*, *species animo obversari solita*. Herm.

905. *οὐ δισφημῶ*, *I utter no word of ill omen*, i. e. *I keep silence lest some word of ill omen should escape me*. See v. 630.

908. τοῦ. This genitive of a person seems to be used as the *source whence* the decoration came, rather than to depend on ἀγλαῖσμα understood. See Antig. 10.

911. πρὸς θεοὺς = πρὸς ναοὺς τῶν θεῶν. Comp. Antig. 199. — ἢ γέ, quippe cui.

913. οὐδὲ μὲν δή, nor indeed surely. ἀλλὰ shows that it is an objection which she is answering.

914. ἐλάνθανεν for ἐλάνθανεν ἄν. For the omission of *ā* see Alcest. 901, note.

915. ἐπιτίμια is here taken for *marks of honor* conferred upon Agamemnon; = ἀγλαῖσματα, v. 908. Dindorf conjectures ἐπιτύμβια.

917. αὐτός. The MSS. have αὐτὸς here, which Butt. on Philoct. 119, and Wex on Antig. 929 (917), defend. The former asserts that the tragic poets use αὐτὸς in the sense of *idem*, for δ αὐτός. The latter says, that αὐτὸς is employed when a person is conceived of as he is, and as opposed to a change of his nature; but δ αὐτὸς when he is opposed to another subject. Thus οὐκ αὐτὸς δαιμόνων in the present instance should mean, not *a different δαιμών*, but *a δαιμών with a different nature* or character. But this is at variance with the fact, that, when a man's fortune changed, he was said to have another δαιμών, and *vice versa*. Comp. Alcest. 913, μεταπίπτοντος δαιμονος; frag. Eurip. incert. (68, ed. Matth.) “a prosperous man ought not to think ἔξειν τὸν αὐτὸν δαιμον' εἰσαεί.” Matthiae (in the Addend. to Eurip. Hippolyt., Vol. VII. p. 502) has refuted Butt-mann's view at large, with his usual good sense, and has brought Hermann round to his and the old opinion, that αὐτὸς is never *idem*. Herm. says, on Antig. 920 (3d ed.), “αὐτός, ipse, adjективum est, quo quis ab suis distinguitur, i. e. ab rebus omnibus quae cum ipso conjunctae sunt. δ αὐτὸς autem, *idem*, nomen est, quo quis in diversis rebus a se ipse non diversus esse significatur.”

919, 920. ὑπάρξει κύρος, lit. *will be the confirmation, will*

determine the existence of. — *ἀνοίας*. For the government, comp. K. § 274; Cr. § 372; and vv. 1027, 1143, 1179, 1183, 1209.

922. *ὅποι γῆς*. “Proprie dici debebat ὅπου γῆς, et ὅποι γνώμης, sed per attractionem bis dixit ὅποι.” Herm. If this be so, *φέρει*, by zeugma, supplies the place of *εἰ* with *ὅποι γῆς*. The sense is, *You neither know where you are nor what you mean*.

924. *τάκείνου . . . σωτήρια*, *deliverance by his hand*, help from him. *τὰ σωτήρια* is here used as the noun *σωτηρία*, and takes the subject genitive. Ellendt explains the phrase unsatisfactorily, *salus, vita illius*, making *ἔκείνου* the object genitive.

931. *πρὸς τάφον*, *brought to the tomb*; — the act of bringing being implied in *κτέρισμα*, the mortuary present.

939. *λύειν βάρος* here is not *to alleviate, lighten the weight* of suffering, in which sense *λύειν μελεδήματα, λυσίπονος*, etc. are used; but *to unbind*, by unbinding *to remove the weight*.

943. For *τλῆναι* with a participle, comp. Cr. § 633. The construction with the infinitive is far more common.

949. *τις*, not *φίλων*, but *παρουσία φίλων*, which is the same as *παρὼν φίλος*. Comp. Alcest. 606.

950. *λελείμμεθον*. Elms. on Aristoph. Acharn. 733 (698, ed. Bekker), thinks that the Alexandrine grammarians invented the first person dual; of which Iliad xxiii. 485, Soph. Philoct. 1079, and the present line,— all of them easily altered,— afford the only instances in the Greek writers, except two in a line of Pompeianus,— a hunter of rare words cited by Athenaeus. This last circumstance rather favors the early existence of such a form, as Buttm. (Large Gram. 2. 419) remarks. Nor is it credible, that the grammarians, if they invented this form, should have been so modest as to insert it in only three places of the classic writers. On the other hand, its disuse accords with a class

of facts relating to the disappearance of the dual from a number of languages.

951. *βίῳ θάλλοντά τ'*, i. e. *ἐν βίῳ ὅντα θάλλοντά τε*, = *ζῶντα καὶ θάλλοντα* of Trachin. 235. Others read from conjecture *θάλλοντ' ἔτ'*.

956. The poet makes Electra design to slay only Aegisthus, and not her mother; being deterred by horror at the deed, though she wishes it done, and rejoices in it, when Orestes is divinely ordered to do it. In like manner Hamlet was to slay only his uncle.

958. Monk and Herm. take *ποῖ* with *βλέψασα*; the construction being, *ποῖ, εἰς τίν' ἐλπίδων, βλέψασα, μενεῖς-ρᾶθυμος*. But the Scholiast makes it = *εἰς τίνα χρόνον*, and so joins it with *μενεῖς*, which is to be preferred. But *ποῖ* rather = *up to what point, until what shall happen*.

962, 963. For the change in case from *ἐστερημένη τὸ γηράσκουσαν*, comp. Mt. § 536. Both constructions are common; the dative taking the case of a previous noun, and the accusative that of the subject of the infinitive. In the present case the accusative was convenient on account of the measure. —— *τῶνδε*, i. e. *λέκτρων* implied in *ἀλεκτρα*.

969. *οἴσει εὐσέβειαν*. Schol. recent. (*οἴσει*) *δόξαν εὐσέβειας*. See Alcest. 1093, note.

971. *καλεῖ* is in the future middle with a passive sense.

972. *ὅραν πρός τι* signifies, *to look with inclination or favor towards any thing*. See Schaefer on Dionys. de Comp. Verb., p. 143. —— *τὰ χρηστὰ* = *τοὺς χρηστούς*. Comp. Antig. 659.

977. Masculine pronouns, adjectives, and participles are often taken with feminines dual, or refer to them, as in vv. 1003, 1006. But here the noun is masculine, used instead of the feminine *καστιγνήτα*, according to Mt. § 436.

979. *εὐ βεβηκόσιν*, *in a good situation, living in prosperity*, being in a prosperous course of life. Comp. vv. 1057, 1094.

980. "Recte Musgravius (Eurip. Androm. 221), προστήτην φόνου interpretatur *administrarunt cædem.*" Herm.

982. πανδήμῳ πόλει, i. e. in public assemblies, where the citizens are collected together.

992. φρενῶν ἐτύγχανε. Supply οὐσα.

996. δπλίζει takes the construction of verbs of *clothing*.

1000. Comp. Philoct. 259, τέθηλε, κάπι μεῖζον ἔρχεται.

1002. ἀλυπος ἄτης, *without suffering harm, without harm.* Comp. ἀλυπος γήρως, *without the grief of old age, without old age*, OEd. Col. 1519, cited by Schaefer, Meletem. p. 79. Adjective compounds of a privative often differ but little in meaning from ἀνεν.

1005. λύει = λυσιτελεῖ. In this sense it takes a dative elsewhere. Herm. accounts for the accusative here by a species of attraction, as the following verb takes that case; or by a *constructio ad sensum*, the meaning being the same as if ὠφελεῖ or some such verb had stood in this place. I see not why λύει may not be taken in the active sense of *freeing*, as Erfurdt understands it, κακῶν being easily supplied. The sense is apposite: *to die ingloriously* (i. e., as the next lines show, to be put to a slow death of torture and ignominious treatment) *in no degree frees us from our evils, nor benefit us.* Comp. vv. 939, 944, to which lines allusion is made.

1009, 1010. Brunck, in his version, joins τὸ πᾶν with γένος. But it is rather to be taken with ὀλέσθαι, as an adverbial phrase. — κάξερημῶσαι, i. e. πρὶν ἡμᾶς ἐξερημῶσαι ἡμέτερον γένος.

1012. The sense is, *And I will preserve what has been said secret and undone*, i. e. so that it shall remain secret, and nothing shall result from it. — σοι, *for thy sake.* — φυλάξομαι here adopts the meaning of the active. Comp. v. 1504, where the construction with an adjective is similar.

1013, 1014. νοῦν σχέσ... εἰκαθεῖν, *have the sense to yield.*

In v. 1465, the infinitive after *νοῦν ἔσχον* is preceded by *ἴστε*. Comp. Ajax 1264, *εἴθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σω-*
φρονεῖν. —— *ἄλλὰ τῷ χρόνῳ*. Comp. the note on v. 411.

1015. Schneidewin, with some reason, gives vv. 1015, 1016 to Chrysothemis, whose advice to her sister, v. 428, is of similar import. The Chorus, if it uttered these lines, would side against Electra, which it nowhere does. —— *πείθουν*. “Brunckii MS. C. *πιθοῦ*, quod ab illo, magis Atticum judicatum, receperunt Erf. et Schaeff. — Est hic unus ex ridiculis illis Atticismis, quales plurimos hæc ætas produxit. *πιθοῦ* est *obedi*, quod est, statim mutari sententiam et fieri quod jubeat, volentis: *πείθου* autem, *sine tibi persuaderi*.” Herm. —— For *λαβεῖν* limiting *ἀμειων*, comp. Antig. 439.

1018. *ἐπηγγελλόμην* has not the sense of *asking* here which Thomas Magister, cited by Brunck, gives it, but rather of *bidding*, like our word *tell*.

1022. For *ἄν* omitted, comp. v. 914. Others read *πάντα γ' ἄν*, or *πᾶν γὰρ ἄν*.

1023. *φύσιν* here denotes *spirit*, *λῆμα*. She had the same spirit then, but her youthful mind was not equal to the task.

1026. *ἐγχειροῦντα*. Supply *κακὰ* from *κακῶς*. Comp. Pind. Nem. 4. 51, cited by the Schol. *ρέζοντά τι καὶ παθεῖν* *ἔσκεν*.

1028. *καὶ* requires that a clause should be supplied, such as *ἀνέχομαι νῦν κλύουσα*. The sense is, *I hear you with patience now, and I shall hear you with patience also when you commend me*; i. e. I shall be forced to hear your confessions, amid your calamities, that you acted rashly.

1033. *μητρὶ . . . σῆ*. “Hoc *σῆ* magna cum vi additum; matri te dignæ.” Schaeff.

1035. The sense is, *But then know at least to what a degree of disgrace thou art trying to bring me by thwarting my plans*. In the next line, the genitives adopt the construction of *ἀτιμίας* here. Correlatives of *οἱ* must be.

supplied in thought. —— “The equality of the parts of the line adds point to the sarcasm” (Schneidewin); *ἀτυμίας* and *προμηθίας* being weighed against one another.

1037. *τῷ σῷ δικαίῳ*, what you call just. Comp. Antig. 573.

1040. φ... κακῷ. See v. 163.

1044. ἐπαινέσεις ἔμε, i. e. experience will bring you round to my opinion.

1048. *φρονεῖν*, to think of, pay attention to. —— *φρονεῖν τι*, *infra*, v. 1056 = *aliquid sapere*; and *τοιαῦτα φρόνει* seems to mean, *talia licet sapias*, i. e. keep that wisdom if you will; I want it not. *τοιαῦτα* there refers to *τι*. But another turn can be given to the phrase.

1052. οὐ μὴ μεθέψομαι. Elmsley, on CEd. Col. 177, Medea 1120, and elsewhere, teaches that οὐ μὴ with the subjunctive denies, but with the future indicative forbids; and that in the latter case the verb and μὴ are to be taken together, while οὐ affects the whole sentence, which is interrogative. Thus οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις ἔμοι; means, *will you not not talk, but, etc., i. e. do not talk, but.* He thinks οὐ μὴ elliptical for οὐ δεινὸν μὴ in all cases. There are several examples, which, he says, cannot be reconciled with this rule, one of which is the present; another, CEd. Col. 177; a third, Aristoph. Frogs 512. In these cases he alters the text, reading in the present line οὐ, *ubi*, with some MSS. A fourth example, Antig. 1042 (where μὴ cannot belong to *τρέσας*), he does not notice. Herm., on Elmsley's Medea (Opusc. 3. 236), agrees with him, as to the interrogative nature of certain sentences where οὐ μὴ with the future is found; but justly remarks, that the prohibitive force is confined to the *second persons* of futures, and is not owing to the nature of the tense. Thus, as οὐ μενεῖς; *will you not stay?* is closely allied to μεῖνον, so οὐ μὴ μενεῖς; answers to μὴ μεῖνης. Matthiae, in his Grammar, § 517, modifies Elmsley's views, but is quite confused, and

erroneous in several points. Thus he regards v. 42 of this play as affording an instance of *οὐ μὴ* with a future; but *μὴ* is there confined to the subjunctive, and the future *ὑποπτεύσουσι* has only *οὐ*.

The following points seem to be clear:—1. *οὐ μὴ* with the subjunctive is elliptical for *οὐ δεινὸν μή*, or some similar phrase. Now, as words of fearing with *μή* are sometimes followed by a future indicative, so is it with *οὐ μὴ* thus elliptically used. The examples of this are rare, but not on that account to be condemned. 2. *οὐ μὴ* is sometimes not for *οὐ δεινὸν μή*, but *οὐ* affects the sentence, which is interrogative, and *μή* the verb. In all these cases, the verb is in the *second person* of the future. 3. The subjunctive with *οὐ μὴ* and the future out of the second person deny; the second person of the future with *οὐ μή*, if the interrogation is resolved, answers to an imperative.

The distinction between *οὐ μή μεθέψομαι* and *οὐ μὴ μετάσπωμαι* is at most a slight one. Herm. (Opusc. 3. 188) says, that the subjunctive is used with regard to what we fear will happen at a certain or not distant time; the future indicative, with regard to what we fear will happen at an indefinite time. But the thing feared in v. 1029 is sufficiently indefinite, although we have *οὐ μὴ πάθης*, and definite in OEd. R. 1075, where we have *δέδοιχ' ὅπως μὴ ... ἀναρρήξει*.

1054. The sense is, *There is great folly even in the attempt to obtain things useless.* By *κενὰ* Electra intends her sister's plan of inaction.

1058–1069. *τοὺς ἄνωθεν* = *τοὺς ἐν ἀέρι.* Comp. OEd. R. 965, *τοὺς ἄνω κλάζοντας ὅρνις.* *ἄνωθεν* is for *ἄνω*, perhaps on account of the verb of sight. See v. 894, and comp. Philoct. 28. — *ἐσορώμενοι*, *when we look with admiration upon.* — *τροφᾶς κηδομένους ἀφ' ὁν*, *providing for the support of those from whom.* The filial piety of storks is alluded to. Comp. Aristoph. Birds 1353, where Patralœas

says, that he wishes to choke his father, and get all the estate. Pisthetaerus replies :

“ But we, the birds, possess an ancient law,
Graven upon the pillars of the storks,
That, when the father stork all the young storklets
Has fed, and fitted them to fly abroad,
The young in turn are bound to feed the father.”

— ὅν = ὅν ἄν. Comp. Mt. § 527. Obs. 2. — εὑρωσι has the sense of the middle εὑρωνται, *procure for themselves, obtain.* — The chain of thought in the first eight lines of this strophe seems to be this : Why do we not act like birds in respecting our parents ? But if, like Chrysothemis, we are wanting in filial piety, we shall not long be unpunished. — ἀπόνητοι. Supply τελοῦμεν τάδε. — χθονία βροτοῖσι φάμα, *Rumor, who carriest news under the ground for mortals.* “ The ancients held that the knowledge of things in the upper world found its way to the dwellers in Hades. The supernatural cause of this was Φήμη, “Οσσα, ‘Αγγελία.” Schneidewin. — καταβόασον ὅπα. Comp. βοᾶν ἰωήν, Philoct. 216, and the note on v. 750. — ἀχόρευτα, *sad, mournful.* So Eurip. Troad. 121, ἄτας ἀχορεύτους. The sense of the last clause is, *carrying* (i. e. announcing, v. 873) *mournful and disgraceful tidings.*

1070–1081. The sense of the first four lines is, *that ere now the affairs of their house are at a bad pass, and, as to what concerns the children, the discord of the two is no longer settled in an amicable mode of life.* The first clause speaks of the prosperity of the adulterers and former evils ; the second, of the variance of the two sisters, which had now become more declared. “ Prior pars enunciationis propter posteriorem addita est, hoc sensu, quum jam laborent ex odio domestico (i. e. Clytemnestrae et Ægisthi), accedere etiam rixas sororum.” Herm. But Wunder explains the first clause of the death of Orestes, in which case σφὺ can only mean Agamemnon. — A syllable is want-

ing at the end of v. 1070; Herm., after Triclinius, adds δή; Wunder introduces νοσεῖται into his text. — διπλῇ φύλοπις is like ξύναιμον νεῖκος, Antig. 793, or like ἀμφίλογον νεῖκος, Id. 111. — σαλεύει, properly, *tosses at anchor upon the sea, is at the mercy of the storm.* — τὸν ἀεὶ, sc. χρόνον, if the text is right. Comp. εἰς τὸν ὕστερον, Trachin. 80, and perhaps τὸν ἀεὶ, OEd. Col. 1584. — ἐλοῦσα furnishes the condition of the preceding line. The sense is, *ready to give up life* (for βλέπειν see v. 66) *after destroying* (i. e. if thereby she can destroy) *the two wretches.* Ἐρινύς, in Trachin. 895, denotes *mischief, ruin*; here, *author of mischief*, like ἄτη in Antig. 533. — εὐπατρίς, *of a noble nature.* εὐγενῆς is often so used, e. g. in v. 257; Antig. 38. — τίς . . . βλάστοι; *Quis unquam adeo generosa existere (vel nasci) possit?* Musgr. i. e. naturam adeo generosam habere possit.

1082 – 1089. A syllable is wanting at the close of v. 1082. Herm. inserts γάρ. — ζῶν κακῶς, *by living basely,* by consenting to retain life on base conditions (v. 989), not *rebus in adversis*, as Brunck has it. — ὡς, *quomodo*, i. e. in conformity with this conduct of the good. — κοινὸν εἶλον, like κοινὸν ποιεῖσθαι, OEd. R. 240, *chose for thy companion.* Thus κοινὸν is predicative, and the sense is, *Thou chodest a life all sorrowful for thy companion.* This is Schneidewin's explanation. — καθοπλίσασα τὸ μὴ καλόν. Schol. καταπολεμήσασα τὸ αἰσχρὸν καὶ νικήσασα. Brunck, *profligato scelere, by fighting down wickedness with armed force.* The participle is the means by which φέρειν may come to pass. — δύο φέρειν ἐν ἑνὶ λόγῳ, lit. *in order to obtain two things in one discourse*, i. e. in order to acquire two titles together, when she is spoken of; viz. κεκλησθαι, etc.

1091 – 1097. Herm. gives τεῶν for τῶν in v. 1091, his own conjecture, and χειρὶ for χερὶ in v. 1090, from Eustathius. Dindorf, in both his edd., gives ὑπόχειρ in v. 1092

for ὑπὸ χεῖρα (*χέρα*, Erf. and Herm.), from a conjecture of Musgrave and Hermann. —— ἀριστα φερομέναν seems to be a phrase like τὰ πρῶτα, or ἀριστεῖα φέρεσθαι, *to get the first prize*; and ἀριστα τῶνδε (*νομίμων*), *the first prize for the observance of the laws*. Comp. Antig. 368, where νόμους means, *obedience to the laws*.

1098, 1099. ὁρθά τε : . . . ὁρθῶς δέ. δέ is used instead of τε, because of the extreme frequency with which it occurs, after the same or a similar word in a second clause, as if μὲν and not τε had preceded. See Herm. on Ajax 823. Orestes takes for granted (comp. v. 759) that his pretended errand is known, and so does not explain himself fully.

1101. ἔνθα for ὅπου, in indirect interrogation. See Alcest. 785. —— ὡκηκεν. To explain the use of the perfect, Wunder says, “Non dubium est, quin οἰκῶ non tantum *habito*, sed etiam *sedem pono in aliquo loco*, vel *habitatum aliquo concedo* significaverit. Hinc erit ὡκηκέναι *habitatum concessisse*, vel *sedem posuisse*, i. e. *habitare*.”

1102. ἀξήμιος has an active sense here. *He who told you has done you no harm*, sc. by misdirecting you.

1104. ποθεινήν, longed for by Clytemnestra and Ægisthus, as the Chorus should understand, but, as he meant, longed for by Electra and himself. In the next line, the poet, with refined art, introduces Electra to him so as to excite his attention, and yet not in clear language; for ἀγχιστον can mean nearest in place, or nearest to the people of the house in relationship.

1110. τὴν σὴν κληδόνα, *the report you mean*. See v. 1037.

1111. For Strophius see v. 45. Orestes, as pretending to come from him, a relative, could be expected not to know exactly what the messenger from Phanoteus had told.

1113. φέροντες . . . κομίζομεν, *we are bringing and have in charge*.

1115. τοῦτ' ἐκεῖν' ἥδη σαφές. “τοῦτ’ ἐκεῖνο is a common

phrase, in which ἐκεῖνο refers to something before said, or thought of, or to some familiar truth. It is followed by a sentence explanatory of τοῦτο without a connective particle." Mt. § 471. 11. I have placed a colon after σαφές. The earlier editions have a full stop; Hermann's, and some other modern ones, none,—without sufficient reason, as I think. Comp. Medea 98. —— ἄχθος is understood by El lendt, Wunder, and others perhaps, of the *urn*. Brunck explains it as denoting Electra's *burden* of soul or *grief*. This is somewhat favored by the next line, where her sorrow is referred to, as though she had just alluded to it.

1117. τῶν κακῶν seems to depend on κλαίεις, and not on τι. For the genitive following this verb, comp. Mt. § 368. a. —— The Schol. calls attention here to the business-like hardness of Orestes, who is afraid to betray himself by any emotion, and moreover is acting a part.

1122. ἀποδύρωμαι is in the first aorist.

1125. πρὸς αἵματος φύσιν: i. e. οὐσα πρὸς αἵματος κατὰ φύσιν. φύσιν is almost superfluous, as in v. 325.

1126. Aulus Gellius (7. 5) relates, that a celebrated actor, Polus, performed the part of Electra in this play, after the death of a beloved son. "Igitur Polus," says he, "lugubri habitu Electræ indutus, ossa atque urnam a sepulcro tulit filii, et quasi Oresti amplexus, opplevit omnia non simulacris neque incitamentis, sed luctu atque lamentis veris et spirantibus."

1127 – 1129. λοιπὸν is taken with μημεῖον, and ψυχῆς in apposition with φιλτάτου ἀνθρώπων ἐμοί. —— ἀπ' ἐλπίδων, "secus ac speraveram. οὐχ δηπερ, particula οὐκ abundanter posita cum attractione. Debebat enim dici καὶ οὐχ αἰσκερ ἐξέπεμπον." Herm.

1133. κλέψασα. The nominative participle sometimes appears in a subordinate clause after πρίν.

1134. "ὅπως ἔκεισθε non esse ut jaceres sed ut jacuisses vix opus est hodie moneri." Herm. See Prometh. 157, 749.

1138–1141. If Pope's elegant lines (which Monk cites),—

“No friend's complaint, no kind domestic tear,
Pleased thy pale ghost, or grace thy mournful bier:
By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs composed,”—

are compared with these similar ones, Sophocles will be found to be the better in simplicity and tenderness. Instead of *pale ghost* we have *τάλας*, instead of *gracing the mournful bier*, and *decent limbs*, we have the natural expressions for the works of loved hands at the funeral. — *ἐν* is used to denote the instrument, because the body was in the hands of those who washed and buried it. — *ἀθλιον βάπος*. Comp. Alcest. 204.

1152. Erfurdt and Herm. put a colon after *ἔγώ*, and write *σύ*, because *σοὶ* “intolerabili languore fœdat hunc locum,” and Wunder says that they only can retain *σοί*, “qui sensum nexumque totius loci non perspectum habuerunt.” I incline nevertheless to adhere to the reading of the MSS.; and to interpret the phrase, *I am dead by your means*, you have slain me. *Θυήσκω* seems to take a dative like that which follows a passive verb, answering to the familiar phrase, *θανεῖν ὑπό τινος*. Comp. Ajax 970, *θεοῖς τέθνηκεν οὐτός, οὐ κείνουσιν, οὐ*. Id. 1128, *θεὸς γὰρ ἐκσώζει με, τῷδε, δὲ οἴχομαι*, is perhaps also in point. Eurip. Androm. 334, *τέθνηκα τῇ σῇ θυγατρὶ, suppose I had died by your daughter's hand.*

1171. The Schol. says, *πιθανῶς πρόσκειται τὸ ὄνομα τῆς Ἡλέκτρας, ἵνα μάθῃ Ὁρέστης, οὐ γὰρ μόνη ἦν αὐτῷ ἀδελφή*.

1174. “Ut recte monet Monkius, *ποῖ λόγων jungenda sunt; qui tamen addere debebat, ad eumdem genitivum participium ἀμηχανῶν referendum esse.*” Herm.

1176. Hermann writes but one interrogation-mark in this line, taking *πρὸς τὶ* for *πρὸς δὲ τὶ*. Comp. CEd. R. 1144. It may be doubted, however, whether two short questions are not better suited to the excited state of Electra's feelings.

1179. Ellendt, under *τάλας*, considers *ταλαίνης* as an epithet of *συμφορᾶς*, like *αῦλιον τάλαν*, Philoctet. 1087, but under *οὐ* denies that it can be so used, and understands it of Electra, *miserable on account of her hard lot*. The first explanation is the best. Comp. Ajax 980, *ἄμοι βαρείας ἀρα τῆς ἐμῆς τύχης*, where there is no ambiguity. — Wunder notices the happy art of the poet here, in representing Orestes so astonished and affected by his sister's wasted and woebegone appearance as to be unable to answer her repeated questions.

1181. *ἀθέως*, *without the gods' help*, in a state of desertion by them. Comp. OEd. R. 254, *γῆς ὁδὸς ἀκάρπως καθέως ἐφθαρμένης*, and 661, *ἀθέως ὀλοίμην*.

1183. *τροφῆς*, *mode of life*. So OEd. Col. 328.

1185. Orestes says, *How ignorant was I, as it seems, of my misfortunes!* i. e. he calls his sister's woes his own, and means that he was little aware of the greatness of her suffering, in which he thus sympathized. *τοῦτο* in v. 1186 denotes his ignorance.

1187. *ἐμπρέπουσαν πολλοῖς ἀλγεσι*, not *shining amid sufferings* by reason of constancy and greatness of soul, as Passow explains this phrase, (thus bringing in a circumstance foreign to the context, and about which Orestes could be supposed to know nothing,) but *conspicuous for a multitude of sufferings*. *ἐν* in this compound denotes *amid*, i. e. *being environed with*. Comp., from a frag. of Sophocles, *γυναικομίμοις ἐμπρέπεις ἐσθήμασιν, thou art conspicuous for apparel imitating that of women*, literally, *conspicuous in*, i. e. being dressed in.

1191. *πόθεν τοῦτο* for *πόθεν ἐστὶ τοῦτο δ*, according to the idiom explained in the note on Alcest. 106.

1193. *ἀνάγκη τῇδε προτρέπει*, “hac serviendi necessitate cogit. ’Ανάγκη προτρέπει idem est quod ἀναγκάζει: et quum *ταῦτα* dicere deberet, pronomen ad nomen *ἀνάγκη* accommodavit.” Herm.

1194. ἔξισοι seems here to be intransitive; something as the verb *to equal* in English has both the senses of *to make equal* and *to be equal to*. Lobeck in the second edition of his *Ajax*, p. 196, adduces examples of δόμοιόω, προσομοιόω, μεσόω, in like manner deflected from their ordinary transitive sense.

1195. λύμη βίου seems to mean, *ill treatment in regard to the mode of living*, privation of comforts.

1200. The inconsistency between this verse and v. 130 must be laid to the account of Electra's excited feelings.
— νῦν . . . ποτέ, *now at last*.

1201, 1202. With Erfurdt, Schneidewin, and some good manuscript authority, I now read τοῖς ισοῖς for τοῖσι σοῖς. The sense is, (*I pity*) because *I am here afflicted with equal woes*. — ξυγγενῆς . . . ποθέν, a relative from any source, i. e. *in any way*. Plat. *Politic.* 257. D, κινδυνεύετον ἀμφώ ποθὲν ἐμοὶ ξυγγένειαν ἔχειν τινά, *you seem to be in some way related to me*.

1203. τὸ τῶνδε εὖνουν πάρα = αἰδε πάρεισι εὖνοι.

1205. What is the poet's object in introducing these lines, where Orestes requires his sister to lay down the urn? Would there have been an ill omen in Electra's holding his supposed ashes while he revealed himself? Or did he linger with the usual reluctance with which men enter upon the disclosure of something momentous, and thus guide the conversation to a point where he could declare himself with greater ease, and more naturally?

1207. κούχ δμαρήσει ποτέ, *and you will not be a loser by it at all*.

1214. ἄτιμος τοῦ τεθνηκότος, *unworthy of the dead*, i. e. unfit to possess his ashes, or even to call him brother.

1217. πλὴν λόγῳ γ' ἡσκημένον, *except as artfully represented in words*, = πλὴν λόγῳ, simply.

1220. In the moment of recognition; as the hearts of the

two beat quicker, they ask and answer in half-verses
So Schneidewin.

1222–1224. ή γάρ, *what then!* For γάρ in questions, comp. Antig. 732 seq. — τήνδε . . . πατρός, *this our father's seal-ring which I have*; for πατρὸς depends on σφραγίδα, and μον on πατρὸς σφραγίδα.

1224. ω φίλτατον φῶς. “Sic infra, v. 1354, ω φίλτατον φῶς, quod explicans poeta, statim, addit ω μόνος σωτῆρ δόμων. — Sed imprimis compares Odys. xvii. 41.” Schaefer. But if φῶς in the present verse answers to σωτήρ, meaning Orestes, how can he add, φίλτατον, συμμαρτυρῶ? It is taken here in the sense of σωτηρία, or χαρά, or better in that of ἡμέρα.

1225. ω φθέγμα. Supply φίλτατον. — μηκέτ' ἀλλοθεν πύθη, *inquire no more of any one else*, i. e. learn it from myself. Comp. CEd. Col. 1266.

1226. ως ἔχοις, *as mayest thou have*, as I wish thou mayest have.

1230. “συμφορὰ vox est media, quæ in utramque partem accipitur. — Alibi absque ullo ad bonam seu malam futunam respectu, nihil aliud quam ἀπόβασιν significat.” Brunck. Comp. ἐλπίς, δύνειδος, τύχη.

1233. γοναὶ σωμάτων. ἀντὶ τοῦ ἐνικοῦ, γονὴ σώματος, τοῦ Ἀγαμέμνονος. Schol.

1239. ἀδμήταν = παρθένον. It is used perhaps sarcastically with allusion to the unchaste Clytemnestra. For the use of the accusative, see v. 1063. — The close of this sentence is correctly translated by Brunck thus: *nunquam metuendum existimabo inutile illud domi usque desidens mulierum pondus. περισσὸν ἄχθος γυναικῶν = γυναικας περισσὸν ἄχθος οὐσας*, women who are a mere useless weight; who are good for nothing as far as fighting is concerned. The expression is like βάρος περισσὸν γῆς, which is said of the worthlessness of mankind by Sophocles in a fragment, and ἄχθος ἀρούρης, said by Homer of good-for-nothing men.

Hermann's version of this phrase is, *Clytemnestrae nimiam semper severitatem*. But neither ἐνδον ὅν, nor the contemptuous indignation of Electra, nor the answer of Orestes, favors this strange translation. — The Scholiast on this part remarks, that "both speakers have their appropriate characters. Electra, being a woman, and unexpectedly fortunate, is too bold: but Orestes is cautious on account of engaging now for the first time in such an enterprise."

1246 – 1250. The sense is, *Thou didst mention such an evil as ours is, not covered with clouds* (i. e. not obscure), *that cannot be undone, never to be forgotten*. The unusual order of the words arises from strong emotion. — ἐπέβαλες. Schol. ἐνέβαλές μοι, *you put me in mind of*; more properly, *you struck upon, noticed*. Comp. a somewhat similar passage, Antig. 857. This verb elsewhere takes a dative in this sense, νοῦν being understood; but, like several verbs in Sophocles, it is construed *ad sensum*. Comp. v. 1378. — λησόμενον has a passive sense. See Antig. 210.

1251. ὅταν παρουσία φράζῃ, whenever *favorable opportunity shall advise it*. Here παρουσία has the sense of καιρός, or rather denotes the circumstances of *any present time*, which would be favorable, if they allowed of free discourse. — For ἔξοιδα καὶ ταῦτ', Hermann gives ἔξοιδα ναὶ ταῦτ'; Meineke, παῖ ταῦτ'.

1253. ὁ πᾶς . . . χρόνος. Brunck renders this by *quodvis . . . tempus*, and so Hermann seems to understand it. But if the sense were, *Any time would be proper for the mentioning of these things*, should we not have πᾶς καιρός? The meaning seems to be, *The whole, the whole of time, whilst it was present, would be proper* (i. e. would be a fitting occasion) *for me to tell of these things*, i. e. I can very properly speak of these things for ever. παρὼν alludes elegantly to παρουσία. With less excusable exaggeration Isocrates says (Ad Demonicum, near the beginning), ἐπιλι-

ποι. δούλημας δούλης χρόνος εἰς πάσας τὰς ἐκείνου πράξεις καταριθμησαίμεθα.

1257. *τοιγαροῦν σώζου τόδε, therefore keep this (freedom).* Hermann says that this phrase means, *keep until another time* this discourse about our evils. But if so, the answer of Orestes in v. 1259 is substantially a repetition of this verse, and then Electra's question, *τί δρῶσα; by doing what?* has no meaning.

1260 – 1262. The sense is, *Who then, now that thou art come, could thus substitute, properly at least, silence for words?* *ἀξίαν* may be conveniently rendered by an adverb. —— *ωδε, thus, i. e. as you bid me do.*

1266. The MSS. have *ἐπώρσεν* here, but the number of syllables ought to be the same as in the corresponding line of the strophe. The word *ἐπούρισεν*, *sent onwards with a fair wind*, would suit the sense, but the middle syllable of *καταλύσιμον* in the strophe is short. Dindorf gives *ἐπόρισεν*, which can have the meaning *brought on the way*. This I have admitted into the text.

1271. *εἰργαθεῖν.* See Antig. 1096.

1274. *οὐδὸν* is taken with *φανῆναι*, which contains the idea of *coming*. The sense here is, *O, since thou hast deigned thus to appear to me, after so long, on a most welcome journey, &c.*

1277. *μεθέσθαι* is epexegetical, = *ὡστε μεθέσθαι αὐτήν* (and not *αὐτῆς*. See Herm. on this passage).

1278. *ἰδών, if I saw them, sc. ἀποστερίσκοντας, trying to deprive thee of it.*

1280 – 1284. *τί μὴν οὖ;* So Herm. after Seidler, for *τί μὴ οὖ;* which can have no place here. —— *αὐδάν*, the *voice* of Orestes. —— The next two lines seem to mean, *I kept my feelings from utterance, listening without a cry.* For *ἔσχον ἄναιδον*, comp. v. 242. *νῦν δέ*, which follows, requires these lines to be referred to some past event. Brunck understands them, as well as *αὐδάν*, of the story that Orestes

was dead. But it is difficult to perceive the precise import of the passage; and it is no doubt corrupt.

1291. The synonymous words of this line are significant of the tautology and prolixity into which Electra would be apt to fall.

1292. *χρόνον καιρόν*; opportunity afforded by time.

1296 – 1298. *οὗτως (σκόπει)* ὅπως, or *οὗτως (ποίει)* ὅπως.
— *νῷν*, Orestes and Pylades. — *μάτην* = *ψευδῶς*. See v. 63.

1301 – 1303. *ὅπως καὶ σοί*. *καὶ* often stands after words of comparison, to show connection. Comp. v. 1146; Mt. § 620, under *καί*. 2. The fulness of the expression, *ώδε . . . τῆδε*, and the emphatic place of the latter word, mark the strength of Electra's acquiescence in his wishes. — *τὸν μόνον*, my part or conduct. — *τὰς ἡδυνάς*, my pleasures. — *κούκ έμας* = *καὶ οὐκ ἐξ έμαυτῆς*.

1307. *οἶσθα . . . τἀνθένδε*. *ἐνθένδε* here denotes *time*: you know what comes next. Comp. Philoct. 895, *τί δῆτα δρῷμος ἔγω τὸν θένδε γε*; unless it is better to understand it of *place* (*the state of affairs there*, in the house), like *ἐντεῦθεν*, v. 1339. — That Ægisthus was not in the house was implied in vv. 1240, 1241.

1309. *μὴ δείσης ὁς*. Instead of *δέδοικα μή*, often occurs δ. *ὁς* or *ὅτι*. In these cases the object of the fear is expressed without the additional idea of guarding against it. Comp. v. 1427; Mt. § 520, Obs. 1.

1311. *μῖσος ἐντέτηκε μοι*. “Elegans metaphora, quâ, odium, tanquam infusa cera, animo adhærere dicitur.” Brunck.

1312. The sense, according to Hermann, is, *I will never wholly cease from taking pleasure in shedding tears*. But as the simple genitive without *ὑπὸ* is sometimes used after passive verbs (Mt. § 375, Obs. 1), *χαρᾶς* may be for *ὑπὸ χαρᾶς*, and the participle be joined with *ἐκλήξω*. Schaefer alters *χαρᾶς* into *χαρᾶ*.

1322. For *ἐπήνεστα* used where we should expect a present, see Alcest. 1095, note. —— *ἐπ' ἔξοδῳ*, *at the gate-way*, or door-way. *ἔξοδος* often denotes a place, either with the genitive of *πύλη*, *θύρα*, *θυρῶν*, as in v. 328, Æsch. Sept. ad Theb. 33, 58, or alone, as in Antig. 1184, Eurip. Androm. 1143.

1323. *τῶν ἐνδοθεν*, sc. *τινός*. In the ensuing words of Electra, says Hermann, “the double sense, of which the tragic poets make frequent use, is worthy of notice. For these words would of course be understood, by people belonging to the house, of the ashes of Orestes. But Electra herself uses them in reference to Orestes alive,” who could neither be turned away, coming as he did, nor be a pleasant inmate.

1326 – 1330. *τητώμεναι*. See v. 265, note. —— *παρ' οὐδέν*. See Antig. 35, note. —— *ἐγγενῆς*, *inborn*, *innate*, Schol. *εγγεγενημένος*, rather than *ἄξιος τοῦ γένους*, his other interpretation. —— In the 1329th line, the emphasis is on *παρὰ* and *ἐν*: *since you are not aware that you are not by, but in*.

1332. The sense is, *What you are doing (making ready to do) would have been in the house before your persons*.

1334. *προθέσθαι τίνος εὐλάβειαν*, *to put caution before any thing*, to see to or provide for it. Comp. *θέσθαι ἐπιστροφὴν πρὸ τοῦ θανόντος*, *to have a care for*, take up the cause of, OEd. R. 134.

1337. It is very true to nature that Orestes should delay, and be loth to begin the work (comp. 320), upon which the divinity had sent him, and equally so that Electra, though of all persons most anxious to have it accomplished, should retard it still further by unnecessary questions.

1339. See v. 802, note.

1340. *ὑπάρχει*, *commodum contingit*, Brunck. *ὑπάρχειν* occasionally denotes *to be at hand*; *ready for use*; *useful*; but the common sense of *happening* suits the context.

1341. *ἴγγειλας . . . ως τεθνηκότα*. See v. 676.

1342. The sense is, *Learn that you are a dead man there*, i. e. in the house, in the opinion of those who are in the house. —— Join *eis ἀνήρ*.

1344. *τελουμένων*, *when all is over*. Comp. Antig. 1179.

1345. There is a play upon the word *καλῶς*. *τὰ μὴ καλῶς* refers to the wicked joy of Clytemnestra at the death of Orestes, and to her security on that account. So Herm.

1347. *οὐδὲ . . . φέρω*, *No, I do not even bring it into my mind*, i. e. cannot form an idea, cannot conceive.

1354. See v. 1224.

1357. The hands are addressed, as having rescued Orestes, and were, as Wunder observes, perhaps held by the actor of Electra's part.

1359. *ἔφαινες*, sc. *συνεῖναι σέ*.

1364. *τοὺς . . . ἐν μέσῳ λόγους*. *λόγους* seems to denote *subjects of discourse*, things to be told of. *ἐν μέσῳ*, *in the interim*, i. e. since Orestes and the old man went away.

1365. *κυκλοῦνται*, the reading of excellent MSS., I have received into this edition, for *κυκλοῦσι*. The latter, if the true reading, is neuter in sense.

1366. “*ταῦτα ex abundante positum, nam accusativus a verbo δείξουσιν pendens, jam v. 1364 præcessit: qui cum sit masculini generis, ex regula syntactica debebat hic sequi τούτους . . . σαφεῖς*. Sed ita Græci sæpius neutris utuntur.” Schaefer.

1372 – 1375. *ἔργον* here is to be supplied both as a predicate of *εἰη* and with *χωρεῖν*. The sense is, *This business or duty cannot be one (a duty) of long discourses*, i. e. cannot need them; *but our duty is to go*, &c. *οὐδὲν* is here used adverbially. —— *ἔδη*, *statues*. See Ruhnken on Timæus *in voce*, and Passow. Comp. also v. 635, and the note there.

1378. The neuter *προστῆν* takes an accusative from its connection with *λιπαρεῖ χερὶ*; the sense being, *I supplicated thee standing before thee*. —— *ἀφ' ὅν* *ἔχοιμι*, *with whatever offerings I had*, with such poor offerings as I had it in my

power to make. The prepositions *ἀπὸ* and *ἐκ* are here used, because the offerings, so to speak, were that from which the prayers started, on which they were founded. —— Brunck gives the spirit of *ἐξ οἴων ἔχω* by *cum verbis quæ sola habeo*.

1384 – 1397. *προνέμεται*, *feeds* or *ravages onward, advances*. —— *τὸ δυσέριστον αἷμα* = *τὸ αἷμα τῆς δυσερίστου ἔριδος*. —— *κύνες*. Not Orestes and Pylades, but the Furies; comp. vv. 488 – 491. For *κύνες*, see Prometh. 803. —— *ὄνειρον*, the presentiment, which they expressed also in v. 472. —— *αἰωρούμενον*, *in suspense, unfulfilled*. —— *νεακόνητον αἷμα* — the reading of nearly all the authorities — has forced ancient and modern interpreters to render *αἷμα* *sword*. But how the word can have that meaning, it is hard to see; unless it be taken harshly in the sense of *cause of bloodshed, instrument of death*. Herm., from a Schol., elicits *νεοκόνητον*, which is probably a mere mistake of a scribe, and is explained by the Schol. as if it were *νεακόνητον*. This unused word Hermann derives from *κονή*, *occisio*, a word only found in Hesychius; and translates the clause, *recens profuso sanguine manus conspersas habens*. As a parallel passage, he cites *νεοφόνοις ἐν αἷμασι* from Eurip. Electr. 1172. But aside from the fact that no such word exists as *νεοκόνητος*, it is a fatal objection to this emendation, that the *τέρμα* (v. 1397) was not yet reached, and the blood was not yet on the hands of Orestes. The second syllable of *νεακόνητον* is short. The only other explanation of this passage that I have seen is in the addenda to Lachmann de Choricis Systematis Trag. Græc., who says, “Orestes cædem recens incitatum in manibus habere dicitur.” *ἔχειν ἐν χερσὶ*, and similar phrases, often denote *to have on one's hands*, to be engaged in; but the sense *recens incitatum* given to *νεακόνητον* needs support. This I think the best view of the passage, although Schneidewin, in his edition published this year (1853), still adheres to the old one.

1398. It was natural for Electra to enter with her brother. By devising a good reason for bringing her out again, the poet not only spares her an unbecoming situation, but finds occasion for one of the most fearfully sublime scenes in the ancient drama. He improves much on his predecessor's parallel scene. *παῖσον, εἰ σθένεις, διπλῆν*, can hardly be read without shuddering.

1399. *τελοῦσι* is probably future, with which tense *αὐτίκα* is chiefly used.

1401. *λέβητα . . . τάφον* denote here, *kettle* and *funeral feast*, according to the Schol. and Brunck's translation. But Orestes and his companion would hardly have stood by Clytemnestra during that office. *λέβης* is the cinerary urn, as in Choëph. 675 (686).

1405. *πλέα*, feminine plural nominative for *πλέαι*, from *πλέω*, Attic for *πλέοι* (?). So after Elms. on Med. 259, Herm. Dind. —— *βοᾶ τις*, and so *θροεῖ τις*, v. 1410. She is not in doubt whose are the cries, but dreads to name her mother. Schneidewin.

1410. *μᾶλ' αὖ, indeed, again.* A very common formula in repeating exclamations, as in v. 1416.

1412. The imperfect *ῳκτείρετο* is used, because there is a definite reference to the time of the murder.

1414. *γενεὰ τάλαινα*, not Clytemnestra and Ægisthus, but the Pelopidae in general, as the Chorus forebodes further calamities, affecting the state also. Comp. vv. 504 – 515. —— *καθαμερία*. Schol. *κατὰ ταύτην τὴν ἡμέραν*, and so modern interpreters. *φθίνει* is rarely, if ever, transitive. Herm. changes it into *φθίνειν*, with the construction *μοῖρά ἔστι σε φθίνειν*.

1415. *διπλῆν*. Comp. Antig. 1307.

1416. *εὶ γὰρ Αἴγισθῳ γ' ὅμοῦ*. For *γ'* the MSS. have *θ'*, which would require, as Hermann remarks, that the sentence, if fully written out, should be *εὶ γὰρ πληγή σοι εἴη, Αἴγισθῳ τε ὅμοῦ*. But the ellipsis is harsh, and the sense

unsuitable ; for Clytemnestra was already smitten. Schneidewin governs Αἰγίσθῳ by ὁμοῦ, and gives the sense, *Would you were smitten together with Ægisthus !* But the poet could only have said, *Would that Ægisthus had been smitten in company with thee !* i. e. would have used the nominative. Either supply πληγὴ εἴη, *Would that Ægisthus had a blow too !* or ὕποι εἴη, *Would that Ægisthus had “woe is me” together with you !* which is the fiercest mockery of the cries of the adulteress.

1417 – 1420. τελοῦσι is intransitive, as in Choëph. 1008. (Blomf.), and in the example there given by Blomf. — ὑπεξαιροῦσι. Schol. ἔκχέουσι, rather κλοπῇ ἔκχέουσι. The phrase is like εἰλεῖν αἷμα, OEd. R. 996. — The closing sentence is an imitation of Choëph. 873 (886), where a servant says, τὸν ζῶντα καίνειν τοὺς τεθυηκότας λέγω.

1422, 1423. These two lines were formerly given to Electra, but belong without doubt to the Chorus, as Erfurdt first remarked. For, 1. The Chorus ordinarily introduces a new-comer, at the close of a lyric passage, with καὶ μήν. 2. The lines are too cool for Electra. 3. The strophe and antistrophe, where the latter is entire, agree not only in the same number of corresponding lines being given to a speaker, but, in every instance except one, of syllables also. — οὐ δ' ἔχω λέγειν, but *I cannot say* how the matter will result. The Chorus seems to think of the final result ; whether Orestes would overcome Ægisthus or perish, and Electra's eagerness interrupts the full expression of thought. Hermann, after Erfurdt's conjecture, puts ψέγειν for λέγειν. Βλέπειν also has been proposed as an emendation ; *I cannot bear to look on them.* I have put οὐ δ' for οὐδ', which the sense seems to demand.

1424. πῶς κυρεῖ. A syllable is wanting. Reisig conjectured κυρεῖτε, but the answer of Orestes requires κυρεῖ. Hermann, after Erfurdt, gives κυρεῖ δέ. Here δέ refers to something suppressed, such as, *I see that their hands are*

dripping with blood, but —. κυρεῖ τάδ', a recent conjecture of Kolster's, in the Philologus, Vol. V. No. 2, deserves notice.

1425. "Matricidam ne spectatores aversarentur, omnis culpa perpetratae cædis in Apollinem statim conferenda erat." Schaeff. It was admirably thought of by the poet to make renewed mention here of the commission under which Orestes acted; and also, by the form of his answer, to reveal a half-awakened doubt arising in his mind, whether he were acting rightly. Such doubts always arise in new and agitating scenes, in the first moments of reflection, especially in cases where the form of the act is usually connected with moral wrong. —— ἐκφοβοῦ . . . ὡς. Comp. v. 1309.

1429. ἐκ προδήλου = προδήλως, *in plain sight.* This adverbial expression came perhaps from ἐκ προδήλου τόπου, and thus affords another instance of ἐκ for ἐν after verbs of sight.

1430. οὐκ ἄψορρον, sc. ἵτε or εἴσιτε. Comp. οὐκ εἰς ὅλεθρον; οὐχὶ θᾶσσον; CEd. R. 430.

1433. κατ' ἀντιθύρων. Schol. recent. πορεύθητε κατὰ τῶν δπισθεν τῆς θύρας μερῶν. ἀντίθυρα τὰ δπισθεν τῆς θύρας. "Est ἀντίθυρον locus in ædibus interior oppositus foribus." Herm.

1434. Supply εὖ θῆσθε. The order i, ὡς, εὖ θέμενοι τὰ πρὸν, νῦν πάλιν τάδε εὖ θῆσθε.

1435. "ἡ νοεῖ verba esse Electræ strophe docet. Hoc dicit illuc nunc quo cogitas propera." Herm.

1442. Ægisthus shows by his questions his ignorance of the particulars of the news concerning Orestes; and by her replies Electra leads him to believe that the dead body of Orestes has been brought. Yet in this she only indulges her desire to delude him, without meaning to carry out a plot based upon the dead body of Clytemnestra. For how could such a plot have been rationally formed, when it was

not known how much of the news Ægisthus had heard, and whether the story about the ashes of Orestes had not reached him. Orestes, however, from within, hears the conversation, which may be supposed to have been carried on in a loud tone ; and is thus prepared to understand the delusion of Ægisthus with regard to the dead body, and to act accordingly upon his first coming in.

1445. Comp. Antig. 441. —— *κρίνω*, *I ask.* Comp. Ajax 586.

1449. This is the first of a number of passages containing a double sense, in which divine justice, by the mouth of Electra, scoffs at the miserable man, and shows to the spectator most fearfully with what entire security and raised hope he is rushing upon his destruction. The sense conveyed to Ægisthus was, *For I should be a stranger to a calamity of my friends that most intimately concerns me* (i. e. the death of Orestes). But Electra really meant, *For I should be a stranger to an event the most dear among events that have occurred to me*, i. e. the most welcome (i. e. the return of Orestes). For *συμφορά*, see v. 1230. *τῶν ἐμῶν* can be both *my friends*, and *τῶν ἐμῶν συμφορῶν*.

1451. There is a double sense here, if *κατήνυσαν* can denote both *confecerunt (iter)*, they *made for* a kind hostess's (house), and *confecerunt (rem) contra*. But the genitive in the first sense is harsh, for *κατήνυσαν προξένου* cannot well be elliptically for κ. ὅδὸν εἰς δόμον προξένου. And whether the genitive ever occurred with the verb in the other sense may be doubted. Schneidewin seeks to remove the difficulty by making *φίλης προξένου* absolute, *the hostess being kind, they turned in*, and *the hostess being a relative, they despatched the matter*. Dindorf says, “*κατήνυσαν cum genitivo conjunctum idem est quod ἔτρυχον.*” *φίλης* then can have both a serious and an ironical sense, and the verb can denote ordinary or hostile meeting.

1453. Wex, on Antig. 4, observes, that the natural order here would be *οὐ λόγῳ μόνον (ῆγγειλαν) ἀλλὰ κἀπέδειξαν*. These latter words being parenthetical, *οὐ* is repeated. Or we may say, that *λόγῳ* answers to *ἔργῳ* contained in the sense of *ἐπέδειξαν*. The plain sense conveyed to Ægisthus here is, “No ! not reported him dead merely, but they have even shown him as such.” But there may be a second sense in the words, viz. “No ! not only reported him dead, but they have even shown him (sc. living) by something more than words.”

1454, 1455. *πάρεστι*, sc. *ὁ θανὼν*. Ægisthus asks, *Is the dead present, so that I can clearly ascertain it?* or *πάρεστι* may be impersonal. Electra replies, *He is present, and a very undesirable sight*; by which he understood, undesirable for her, while she meant that the reputed dead person was at hand, a sight most unwelcome to Ægisthus.

1457. *τάδε*. The death of Orestes, as Ægisthus understands it; but of Clytemnestra, as Electra means.

1458. *ἀναδεικνύναι πύλας ὄραν*, “*apertas ostendere fores ad spectandum*. Aptæ Erfurdtius adscripsit Aristoph. Nub. 304, *ἴνα μυστοδόκος δόμος ἐν τελεταῖς ἀγίαις ἀναδείκνυται*.” Herm. — Others deny that *ἀναδεικνύναι πύλας* can be used in this sense, and read *πύλαις*. The sense then would be, *To show (the remains) at the portals, for all Mycenæ and Argos to see*.

1463. *πρὸς βίᾳ φύειν φρένας*, to get wisdom perforce. Comp. CEd. Col. 804, and γεννᾶν σῶμα, Ajax 1077.

1464, 1465. Hermann thinks that Electra opened the doors while saying these words, and meant that she had done all she could to bring Ægisthus into the snare, while he understood her as professing submission. — *συμφέρειν*, to agree with, seek to please. — *τοῖς κρείσσοσιν*, i.e., as she means it, Orestes and Pylades.

1466. I read *εὖ* here with Brunck, after Tyrwhitt's conjecture. For *φθόνος* and *νέμεσις*, see Alcest. 1135, note, and

Philoctet. 776. The sense is, *I see a sight, — the envy of the Gods apart, — that has happily taken place; but if divine displeasure ensues, I do not say so*; i. e. if the Gods see elation of mind in my words, I recall them. Hermann retains *οὐ*, the MS. reading, and translates the first clause thus: *Video corpus non sine deorum invidia prostratum*; making φάσμα mean *the body presented to view*.

1470. βάσταξε, *lift*, sc. the veil.

1477. πέπτωχ', i. e. πέπτωκα, as the context, and the rareness of the elision of *ε* in the third persons singular of verbs (Alcest. 901, note), show. Gruppe, a German critic of the Greek drama, has carelessly supposed the third person to be here used. (Ariadne, p. 22.) For πέπτωκα ἐν, see v. 747, note.

1478. The sense is, *Dost thou not perceive then all this while that thou art holding discourse with the living as with the dead?* i. e. with him alive whom thou supposedst dead. The words are purposely dark and enigmatical.

1481. I have followed Hermann in making this line interrogative. The sense is, *And were you, good guesser that you are (now), so long in an error?*

1483. κὰν σμικρόν, sc. παρῆς, or ή. The sense is, *Though it be but little, let me say something*, i. e. I wish to say something, though it be little that you will allow me to say.

1485. The thought is, *For what gain can that one of mortals, involved in crimes, who must at all events die, derive from delay?*

1488. ταφεῦσιν, sc. birds and dogs. Brunck aptly cites Odys. iii. 259, where this is threatened as the punishment of Ægisthus, if Menelaus should return and find him alive.

1491. χωροῖς ἀν = χώρει. Comp. Antig. 1339. — λόγων . . . ἀγών, i. e. ὁ ἀγών οὐ νῦν ἔστιν (ἀγών) λόγων.

1495. A striking thought, which both prevents a stage death, and exhibits divine justice in a clear light.

1496. Hermann denies that *ἀν* can be properly used here. The MSS. omit *ἀν* or *εν*, leaving the verse imperfect.

1500. The sense is, *This art you boast of was not your father's.* If Agamemnon had been a good diviner, he would have avoided the snare laid for him on his return home.

1503. η μη φύω σε; The preceding words are to be supplied rather than δέδοικας, which Brunck expresses in his translation. *What! must I go before, lest I should escape thee?* Hermann and others read η̄ for η. Orestes, in his reply, scornfully imitates his language, *Lest, as for that matter (οὐν), you should die to your mind.*

1505, 1506. τήνδε δίκην, i. e. κτείνειν. —— For τοῖς πᾶσιν . . . οστις, see K. § 332; R. 1; Cr. § 497.

1509, 1510. δι' ἐλευθερίας ἐξῆλθες, camest out free. For the phrase, see Mt. § 580. —— τελεωθέν, brought to a close, i. e. of troubles.

M E T R E S.

FOR δ' at the end of v. 1017, comp. Antig. 1031. For the first syllable of ἔβλαστε, used short, v. 440, comp. v. 1081, a lyric place, and Emsley on Medea 288.

77. Parœmiac. See v. 88. ἵδι is a spondee, as in v. 150.

86 – 102 = 103 – 120. Anapaests. V. 1, a monometer; vv. 3, 4, parœmiacs of the spondaic sort; the rest, dimeters. In v. 87 all the MSS. have ισόμοιρος ἀήρ; although the α of ἀήρ is properly long. Porson proposed to read ισόμοιρ' ἀήρ, which Dindorf follows. In two examples cited from poets posterior to Sophocles, ἀήρ has a short penultimate syllable.

121 – 136 = 137 – 152.

Verse 1. Glyconean. _ _ _ - | _ - - - (Polyschematist. See Munk, Amer. transl., p. 136.)

2. = 1.

3. Glyconean with a trochaic close, or ecbasis, =
Antig. 833. _ - | _ - - - - - -

4, 5. Dactylic tetrameters.

6. Iamb. trimeter.

7. Antispast. and iamb. penthemim.

_ _ _ - | _ . - -

Herm. Epitome, § 220, or *ithyphallicus* with
a trisyllabic basis. ~ - - | - - - - -
(Munk, p. 70.)

8. Dactyl. trimeter. (?)

9 – 12. Dactyl. tetrameters.

13. Dactyl. tetrameter, with double basis.

14. Iamb. dimeter catalect.

15. do. penthemim.

In v. 3, “Monckius recte monuit, *ξυνίημι* secundâ cor-
reptâ deberi metro dactylico, heroici versus leges sequen-
ti, pariterque “*Ιτυν* in ictu ultimam productam habere.”
Herm. —— Wunder in his Conspectus calls v. 13 a dactyl.
tetram. preceded by two *trochæi sementi*, i. e. trochees of
double time (see Herm. Elem. iii. § 13), but in his Electra
he calls it a dactyl. tetram. preceded by an anapæst. monom.

153 – 172. = 173 – 192.

Verse 1. Parcemiac (spondaic, as v. 88).

2. Iamb. tripody.

3. Two iamb. penthemim.

~ ⌂ ~ - - | ~ - ~ - -

4. = 3.

5. Dactyl. hexameter.

6. Iamb. dimeter catalect. (*ἀχέων, θεός*, dissyllabic
by synizesis).

7. Two iambi with ecbasis, ~ ⌂ ~ - , - - . (Ac-
cording to Wunder, iambus and antispast,

~ ⌂, ~ - - - .)

8. = 7.

9. Dactyl. tetram.

10. Iamb. trim. catalect.

11. = 10. ~ ⌂ ~ ~ , ~ ⌂ ~ - , ~ - ~

12. = 3.

13 – 16. Dactyl. tetrameters.

17. = 7. Two iambi with basis; but according to Wunder, antispast. and iambus.

— ˘ ˘ — , — ˘

18. Antispast. and iamb. penthemim. or ithyphall. with basis. See verse 7 of the preceding strophe.

193 – 212 = 213 – 232.

Verses 1 – 7. Anapæstic. Vv. 1 and 3 parœmiacs; the rest dimeters. They belong to the spondaic or free sort. See Herm. Elem. ii. § 32. 13.

8. Ithyphallicus.

9 – 12, 14. Anapæstic, and like the foregoing. V. 9 of the strophe closes with a hiatus, which is a license; and the final vowel of *ἀμέρα* is shortened. V. 10 is a parœmiac; v. 12, a monometer.

13. Dochmius. — ˘ ˘ — ˘

15. Iamb. dipody and creticus.

— ˘ ˘ — | ˘ — —

16. Troch. dimeter catalect.

17. Iamb. dimeter. — ˘ ˘ — , — ˘ — —

18. = 17.

19. Dactyl. tetrameter.

20. Iamb. dimeter catalect. ≈ ˘ ˘ — , — ˘ ≈

233 – 250. Epode of the foregoing.

Verses 1 – 3. Parœmiacs (spondaic).

4, 5. Dactyl. tetrameters.

6 – 10. Anapæstic dimeters (spondaic).

11 – 12. Three dochmii. — ˘ ˘ — ˘

Or three logœd. dactyl. rows of the form,

˘ — — — —

13 – 14. Two troch. penthemim. Comp. Alcest
217.

15. Glyconeā. $\underline{1}$ - | $\underline{1}$ - - - - -
16. Lamb. penthemim.
17. = v. 7 of strophe 1.

$$472 - 487. = 488 - 503.$$

Verse 1. Choriamb. dimeter with a basis, = Antig. 945.

- 2. Glyconic.** $\underline{\text{I}} \text{ - } | \text{ } \underline{\text{I}} \text{ - } \text{U} \text{ - } \text{U} \text{ - }$
 $\text{U} \text{ - } \text{U} \text{ - }$
(See Munk, p. 93. One syllable longer than
Antig. 336.)

3. Ithyphallicus.
 4. Iamb. trimeter.
 5. Iamb. penthemim., and iamb. tripody.

- — — — | — — — — —

 6. Iamb. tripody. — — — — =
 7. Logacædic dactylic (one dact., two troch.).
 8. Troch. dimeter catalect.
 9. Iamb. dimeter hypercatalect.

- #### 19. Dochmias.

11, 12. = 9, 10.

13. Logaœd. dactyl. with anacrusis (one dactyl, two trochees) followed by a creticus and a trochee. So Wunder.

$$-\frac{1}{2} - \frac{1}{2} - \frac{1}{2} - \frac{1}{2} = -\frac{1}{2}$$

Such a close as — — — | — — | — —, where one syllable is dropped off in each following trochaic clause, has great strength in it. (For the Glyconic part, comp. Munk, p. 91.)

504 – 515. Epode of the foregoing. Vv. 4 and 10, cre-tici. All the rest iambi ischiorrhogici, according to Herm.

$\text{= } \overset{\circ}{\underset{\circ}{\text{C}}} \text{ = } \text{I} - \text{I}$; but verses composed of an iambus and an antispast, according to Wunder. $\text{= } \overset{\circ}{\text{C}} \text{ | = } \text{I} \text{ I } =$

V. 515, with the new reading of this edition, has the form, $\sim \sim \frac{1}{-} \sim \sim - \frac{1}{-} \sim$.

824 – 836 = 837 – 848.

Verse 1. Iamb. dipody and choriam. dimeter.

— ⌂ — | ↗ — — — — —

2. Choriamb. dimeter hypercatalect., or with a logœd. ending. And so of the next line.
Comp. Munk, p. 132.

3. Choriamb. monometer hypercatalect. with ana-crusis. — | ↗ — — — —

4. Ionicus a minore. — — ↗ ↗

5, 6. = 3, with a long syllable, pronounced apart, between them.

7. = 4.

8. Choriamb. dimeter with anacrusis.

— | ↗ — — — ↗ — — —

9, 10. = 8, without anacrusis.

11. Choriamb. with a closing trochée.

↗ — — — —

According to Wunder and Schneidewin, vv. 1, 2 make one verse, and so vv. 8–11.

849 – 859 = 860 – 870.

Verse 1. Cretic and troch. penthemim. (the middle syllable of δειλαία δειλαίων being shortened). (?)

↗ — — , ↗ — — —

So Herm. Wunder.

2 – 4. (Spondaic) anapæstic: two dimeters and a parœmiac.

5. Dochmius. — ⌂ ↗ = ↗

6. Cretic dimeter. — — — ↗ — —

(The last syllable is anceps.)

7. Dochmius.

8. Iambus. (?)

9. Iambelegus, = Alcest. 876, 893 (iambic and dactylic penthemim).

— ↗ — — — | ↗ — — — — —

10. Logœd. dactyl. (one dact., two troch.).

1058 – 1069 = 1070 – 1081.

Verse 1. Iamb. penthemim. and Anacreontic verse, =
Antig. 838, Prometh. 397.

~ ˘ ~ - - | ~ ~ ˘ ~ - - - -

2, 3. Anacreontic (two in each line). In v. 3 an anapæst for the second iambus of the closing anacreontic.

4, 5. Glyconeian.

6. Pherecratean.

7, 8. Anacreontic, as vv. 2, 3, but with an anacrusis, commencing v. 7.

Vv. 1 – 3, 7, 8 are perhaps more satisfactorily reduced into choriambic rows, in which iambic dipodies and choriambuses alternate, closed by a logœdic dactylic clause of two dactyls, two trochees. Comp. the metres, Prometh. 397 – 424, my ed. Munk, again, p. 320, reduces the lines to a logœd. dactyl. form.

1082 – 1089 = 1090 – 1097.

Verse 1. Pherecratean.

2. Troch. trimeter catalect.

3. Choriamb. and trochaic ecbasis, = v. 836.

4. Iamb. dipody, creticus, ithyphallicus, = Alcest.

112, 113 (or cretic dimeter with anacrusis and ithyphal. So Wunder.)

5. Iamb. tetrameter.

6. Two iamb. penthemim. (or iamb. dipody and ithyphallicus).

1160 – 1162. Herm. says, that ὁ δέμας οἰκτρόν. ὁ δεινόταρας is an anapæstic dimeter, interrupted by the interjections. He gives οἴ μοι for οἴ μοι μοι.

1232 – 1252 = 1253 – 1272.

Verse 1. Iamb. dipody.

2, 3. Three dochmii.

4, 5. Iamb. trimeters.

6. ~ ˘ ~ .

7. = 4.

8, 9. Two iambi ischiorrhogici. (?)

= ˘ = ˘ ~ ˘ | = ˘ ~ ˘ = ˘

10. Dochmiac dimeter.

11. Iamb. dimeter catalectic. and dochm. hypercatalectic.

~ ˘ ~ - - - | ~ ˘ ˘ ~ ˘ -

12, 13. Iamb. trimeters.

14. Iamb. tripody. ~ ˘ ~ - -

15. Dochm. dimeter.

= ˘ ˘ ~ ˘ , - ˘ ˘ ~ ˘

16. Cretic trimeter. ˘ ~ ˘ , ˘ ~ ˘ , ˘ ~ ˘

(Or three pæones primi, according to Herm.)

˘ ~ ~ ~ ˘ ~ ~ ~ ˘ ~ ~

17. Dochm. ˘ ˘ ˘ ~ .

18, 19. Two iamb. trimeters.

Verse 11 can also be divided into an iamb. tripody, creticus, and two trochees.

1273 – 1287. Epode of the foregoing.

Verse 1. Iamb. dipody and dochmius.

2. Dochm. and iamb. dimeter catalectic.

3. Iamb. dimeter. ~ ˘ ~ ˘ ~ ˘ ~

4, 5. Iamb. trimeters catalectic.

6. do. trimeter.

7, 8. Two bacchii.

9 – 14. As these lines are found in the text they are,

9. Troch. pentapody, preceded by a creticus.

10. do. dipody.

11, 12. Iamb. trimeters catalectic.

13. Troch. dimeter.

14. do. pentapody.

But as they are corrupt, it is hardly worth while to attempt to reduce them to measure. See a different division of them in Hermann's ed.

$\acute{\epsilon}\gamma\omega$ οὐδ' form a crasis.

1384 – 1390 = 1391 – 1397.

Verse 1. Cretic dimeter. $\text{˘} \text{˘} \text{˘} \text{˘}$

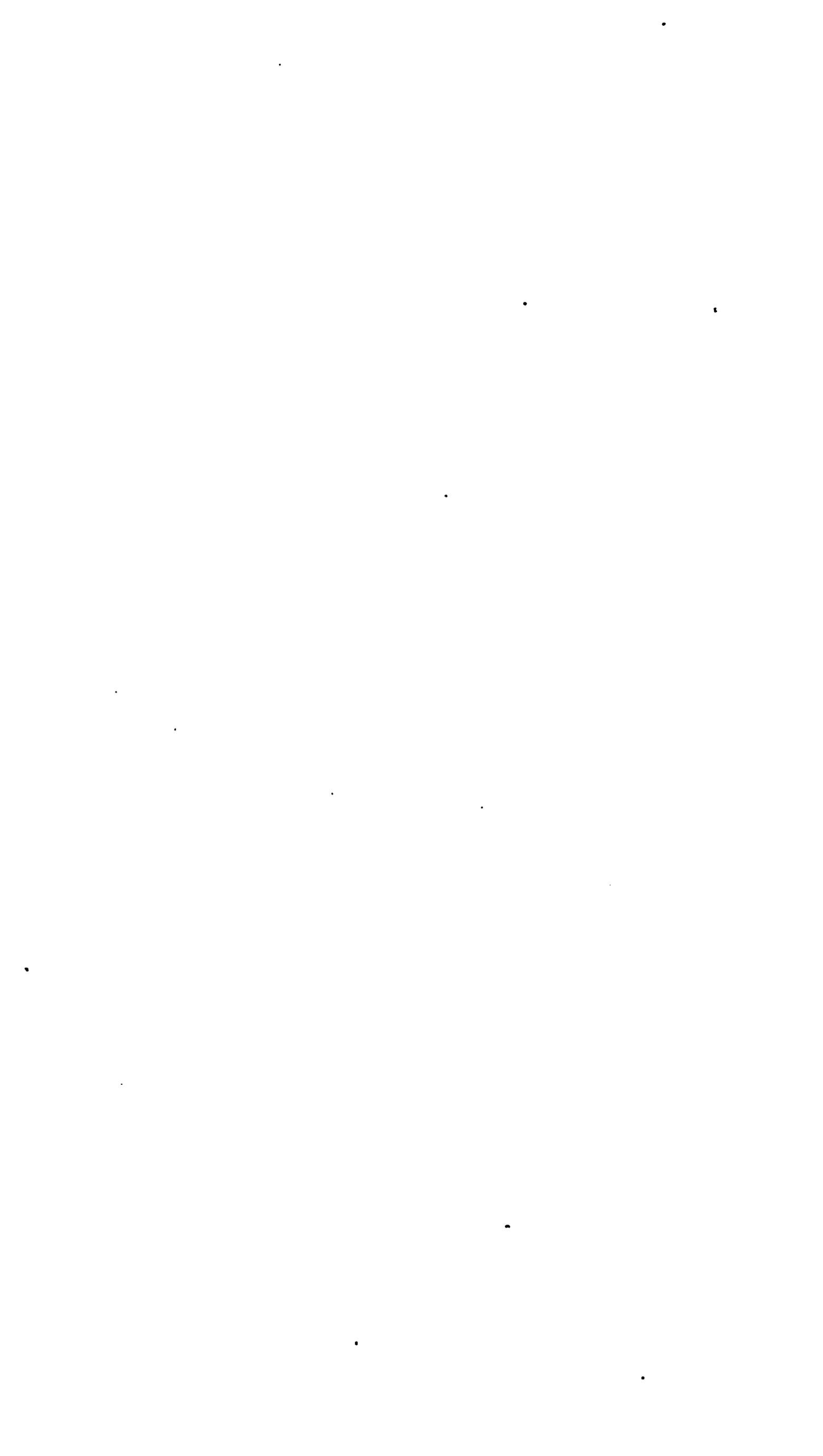
2. Dochm. dimeter.
3. Iamb. trimeter.
4. = 2.
5. Dochmius.
6. Iamb. dimeter.
7. do. trimeter.

1398 – 1421 = 1422 – 1441.

Verses 1 – 6. Iamb. trimeters.

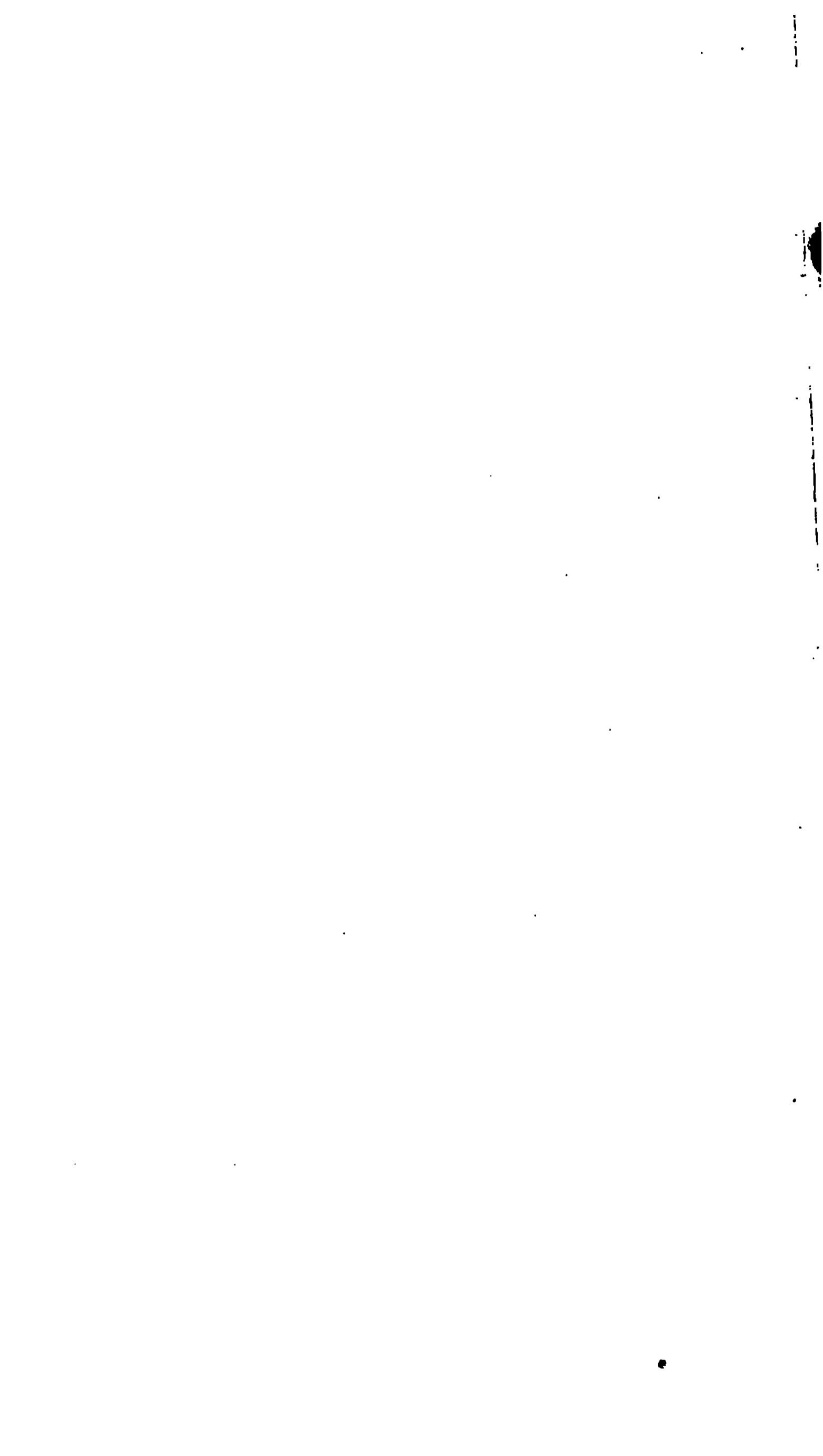
7. Perhaps iambic tripody (wanting in the antistrophe); or it may be a dochmius, for which Herm takes it.
- 8, 9. Iamb. trimeters.
10. = v. 1085; Alcest. 112, 113. Cretic dimeter with anacrusis and ithyphallicus.
- 11 – 14. Iamb. trimeters.
15. Logœd. dactyl. (two dact., three troch.)
16. do. do. (two dact. troch. penthem.).
- 17, 18. Iamb. trimeters.
19. Cretic tetrameter with anacrusis.
20. Iamb. trimeter.
21. Antispast. and iamb. penthem. or ithyphal. with basis, = v. 7 of the first strophe in the drama, or, ending v. 20 at $\kappa\tauαυ\circ\eta\tauω\sigma$, and $\delta\rho\circ\eta\sigma\eta$, we have iamb. tetrameter catalect. and ithyphallicus.

1508 – 1510. Anapæst. dimeters.

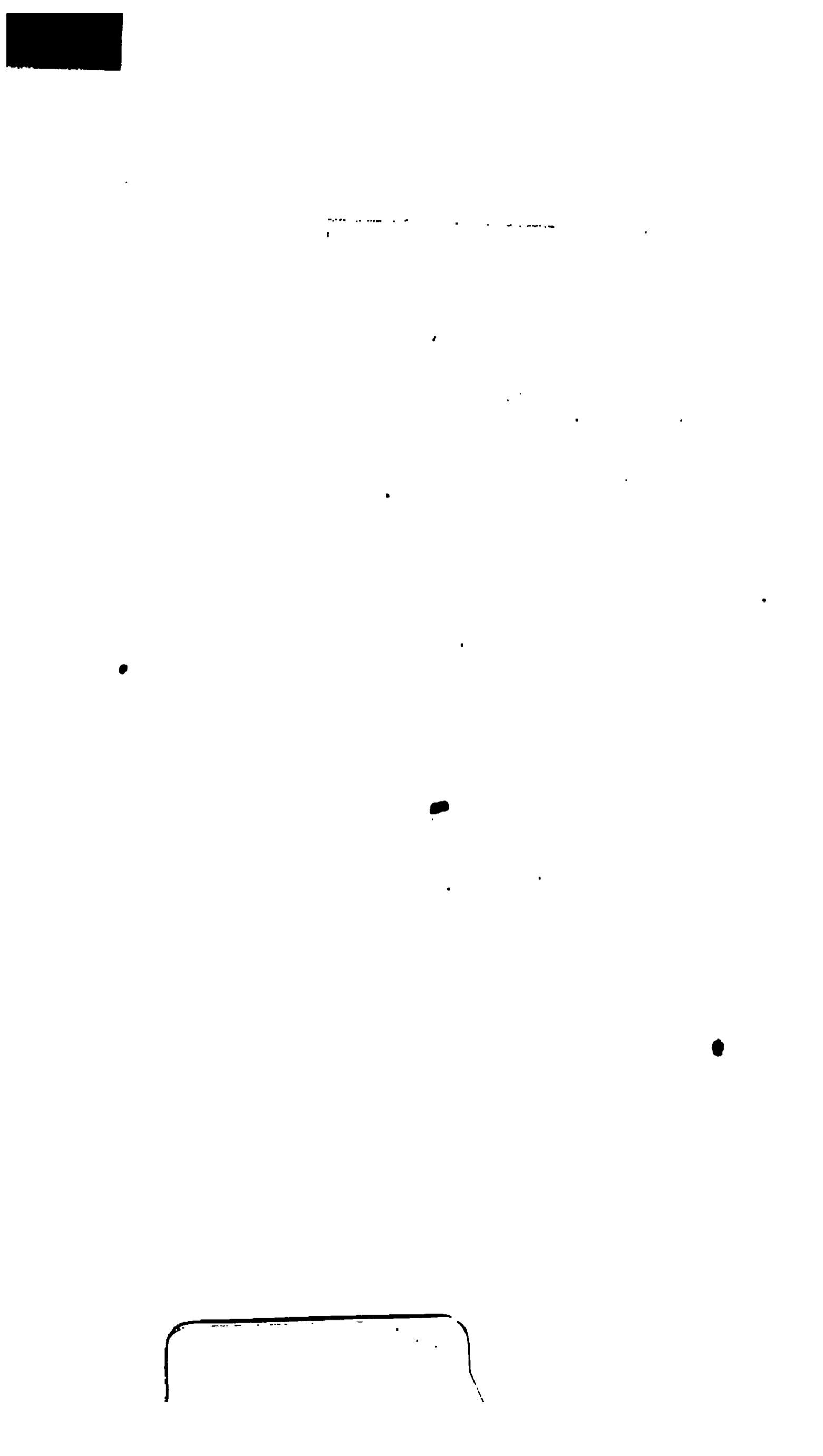












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